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filmindia

JULY 1949

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PRESENTS
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Starring
REHANA, RAJ KAPOOR & NIGAR
Directed by:- SATISH NIGAM

M. Pandit
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AT PICTURES 143 Famous Cine Laboratories Mahalaxmi (Bombay)

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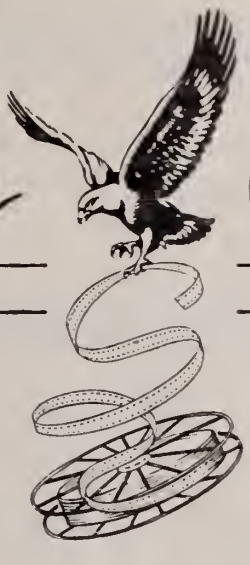

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DEV ANAND—A man not eminently good or just, yet whose misfortune is brought about not by vice but by some error or frailty.

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AND

HAFEEZ JAHAN—Misery taught her nothing more than a defiant endurance of it.

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SONGS:
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SHUMS AZIMABADI
&
BEHZAD LUCKNAVI

MUSIC:
SAJJAD

Producer & Director:
S. M. NAWAB

ASSOCIATE PRODUCER:
AKHTAR HUSSAIN

PRODUCTION EXECUTIVE:
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PRODUCTION-IN-CHARGE:
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AN ALL STAR CAST PICTURE
Writer and Director: **S. M. NAWAB**

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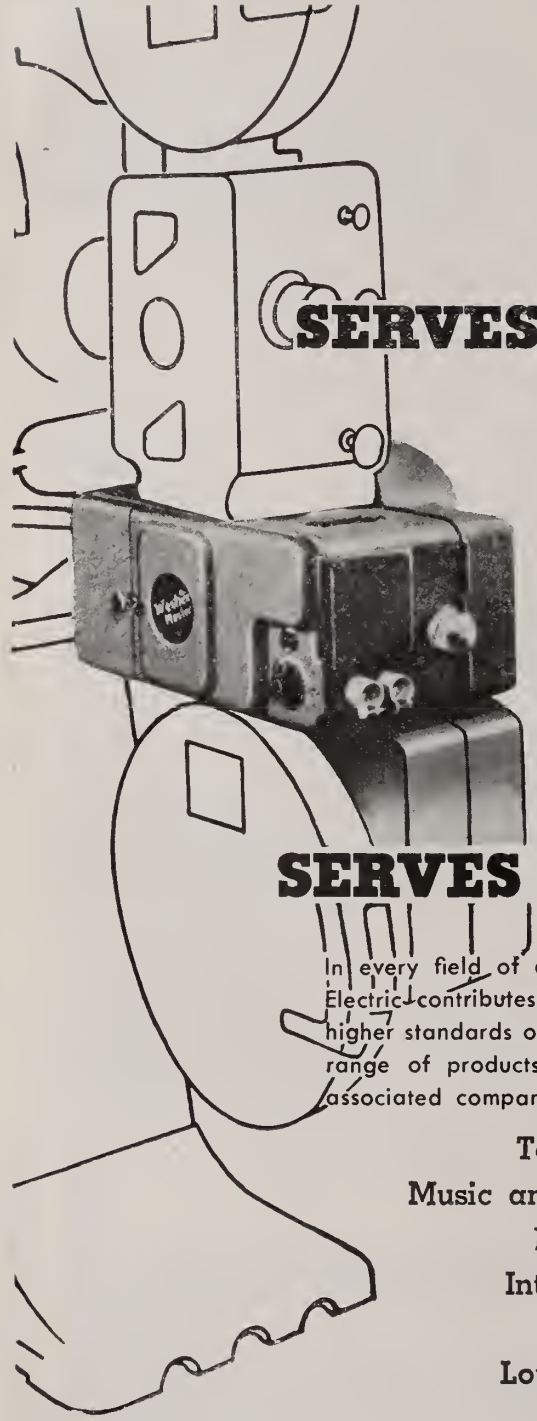

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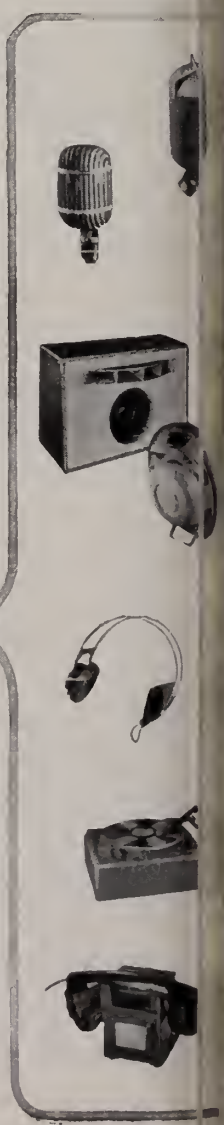

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Communists And Traitors !

In the "Red Paradise" of Stalin, the entertainment of millions is ruled by two slogans: "The cinema is the most powerful weapon of propaganda" (Lenin) and "The cinema is the greatest means of mass agitation" (Stalin). These two slogans in gold letterings are displayed on the right and the left of the screen in one of Moscow's biggest cinemas.

Mrs. Vijayalaxmi Pandit, our ex-ambassadress for Russia, of course, did not notice them because the slogans were in the Russian language and Madame was busy furnishing her embassy.

However, these significant slogans emphasize the fact that in Soviet Russia, entertainment or amusement is the least part of the cinema and the film is basically used as an instrument of Communist propaganda and education. The Soviet film industry does not at all care for box-office receipts or popularity of films. Cinema tickets are priced very low and happen to be perhaps the cheapest commodity in Soviet Russia.

Whatever the masses may want for their entertainment, their desires are neither consulted nor catered for. No sexy, murder or mystery films are ever shown in Russia, nor any glamorous musicals nor even any psychological dramas, so popular in other parts of the world.

Once in a while some one commits the "mistake" of producing an entertainer, as in the case of "The Man Goes to the East", which told the story of a young agronomist going East—of course, Soviet East—and falling in love with a young naval officer during the railway journey. (You can't do that in Soviet Russia without Stalin's personal permission. They have a fixed style and procedure for falling in love according to the Communist ideals). The picture had many amusing situations and the dialogue was sharp and lively. It fooled the censors somehow (there are censors in Russia in spite of what Communists in India say) and came on the screen and drew large thirsty crowds.

But "Pravda", Stalin's official tomtom, declaring the film as empty-headed and frivolous and not the true type of Soviet woman, wrote: "The makers of the film have wholly aimed at amusement simply for the sake of entertainment and have clearly forgotten the noble educational tasks of Soviet art. The story of the film is stupid and petty, its humour forced and trivial, its moral conclusions dubious and unconvincingly presented." After this the picture was banned.

In Soviet Russia, you can't produce a film merely for the sake of amusement, however innocent the amusement. Every film whatever the colour of its celluloid must have a Red tone.

In fact only four types of films are produced in Soviet Russia: Political, Biographical, Documentary and Scientific Informational films!

"The Russian Question", a screen version of Konstantin Simonov's play shows the constant persecution of a journalist in America who believes in co-operation with Russia as vital for world peace. Asked to go to Russia and write an anti-Soviet book which would bring him a fortune, he refuses and writes an "objective" book which makes him poor and penniless.

Another good instance of the "Political" films is the short film, "Christopher Columbus Rediscovers America". It shows Columbus discovering an America of slums, of police attacking democratic meetings, of lynching of negroes, of labour strikes, of unemployment and racial hatred. The picture shows that Columbus, at first not believing the evidence of his own eyes, soon comes to the reluctant conclusion that America today was definitely not worth discovering. We are, fortunately, saved from Columbus' open approval of Soviet Russia, as the only land worth discovering again and again.

The "Biographical" film mainly concentrates on popularizing famous Russians, of course Red Russians. Most of them are war heroes but quite often men of science, medicine, literature and arts also feature as themes for pictures. Strangely enough all these biographies never go beyond 1917 and the present day Russians seem to inherit a tradition only 32 years old. "Pirogov", the story of a Russian surgeon, was a very popular recent film. The main aim of such films is to show Russian heroism or Soviet achievement in different spheres of life, thus promoting national pride and patriotism.

Then there is the "Documentary" film which mainly deals with the Soviet Union as a whole and the life and work of individual republics. One of the most successful films in this class was "A Day in the Life of the U.S.S.R." which gave a pictorial summary of all happenings from the Baltic to the Black Sea and from Moscow to the Pacific. But easily the best film produced last year was "A Tale of the Siberian Land", which in quality would probably surpass the best British or American

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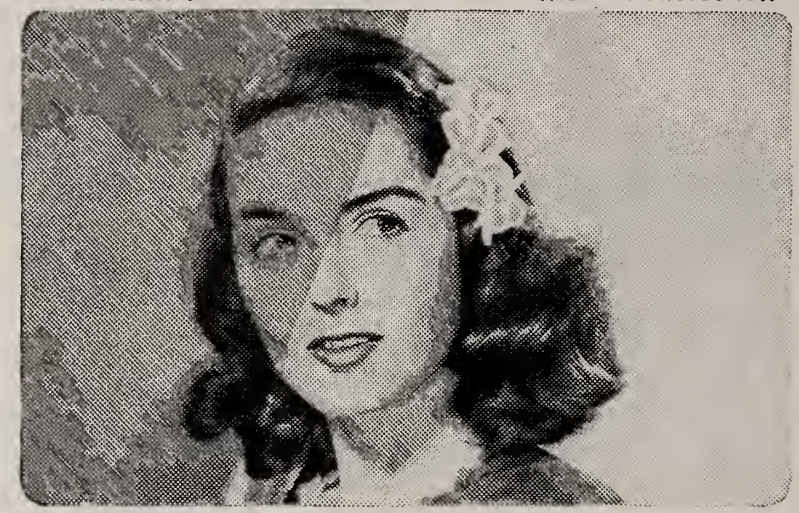

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ctions. It is a story of a young musician, whose n were too damaged during the war to enable him rsue his ambition of becoming a concert pianist, in to a rustic Siberian village and finding peace, hap- nd and romance there. The film whilst being enter- ng and true to life, gives a vivid insight into the e of the Siberians, their manners and customs.

here are 16 other documentary films produced— e or each republic—portraying life, people and cus- m of each state as seen, of course, through the Red te

inally the "Informational" films deal with the hical and scientific progress of Soviet Russia. Al- s every subject under the sun, often treated from a t technical angle for technical and scientific train- g id sometimes at popular level for mass education, p duced under this category.

ar.these four types of films, the Soviet film indus- oduces no other films. The "purely entertaining" s an unknown entity in Soviet Russia of today. e film has a Red tone and a Red flavour whether t or blatant.

an Bolshakov, Soviet Minister of Cinematography. n a recent article in "Izvestia": "The talents and wledge of all Soviet cinema workers were bent to w ding the prosperity and might of their country, to p he Soviet people in the performance of its great s n—to build up Communism in the world. That th unshakeable law of all Soviet art".

. To build up Communism in the world— it s the unshakeable law of all Soviet art!!!

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e are repeating this Soviet law thrice so that its d may at last penetrate the bullet-proof skulls of ngress ministers. And these are official words of olshakov, the Soviet Minister of Cinematography.

id Ivan Bolshakov is not a minister indulging in rrot-talk which our film minister gives us from t towns without knowing his subject. Bolshakov what he is talking.

d yet after this frank and brutal declaration that oviet film must have a Red tone, the Government a are allowing Soviet films to run in India.

course, the Government of India do not yet know g about Bolshakov's creed or about the Red tone et films, in spite of our own embassy being in for more than two years, but we expect the the facts to hit them at least now after reading icle.

ly recently, again at our instance (vide: our edi- rticle in November 1948 issue), the Government bay banned the following ten Soviet films as public exhibition being presumably propaganda "May Day Parade" (4415 ft.); "In the World als" (1613 ft.); "Green Shores" (899 ft.); "Sukhumi in November" (856 ft.); "Autumn in Georgia" (886 ft.); "Wonderful Laboratory" (900 ft.); "Science & Technique No. 1" (900 ft.); "Young Guard" (20,000 ft.); "A Tale of Siberia" (10,322 ft.) and "She Defends Her Country".

But these films have not yet been banned in the other provinces of India—thanks to the different idiotic concepts of provincial autonomy prevalent in different provinces.

But apart from these 10 banned films, there are numerous other Soviet films running in the country which are not banned by the authorities.

How can these films be allowed to run when Ivan Bolshakov, the Soviet Minister, himself admits that all Soviet films contribute "to build up Communism in the world"? Is any further proof needed to classify these films as anti-national? Isn't Bolshakov's official confession enough evidence?

Strange as it may sound, the Diamond Talkie Distributors of Bombay, a firm owned by a leading Marwari multi-millionaire of Bombay, distribute these Soviet films in India by extending their influence and financial support "to build up Communism in the world".

We also understand that another Marwari multi-millionaire who owns a picture house in Delhi is at present negotiating with Vladimar Sayadiants of Soviet Film Distributors to build a chain of theatres throughout the country to show Soviet films. These delicate negotiations are reported to be handled by an erstwhile film star whose personal charm and introductions in higher political circles are reported to be proving effective in making the deal easier in the official quarters.

In the context of the present anti-national activities of the Communists in our country, the co-operation of these Marwari multi-millionaires with Soviet films is clearly an act of treachery against our country.

We stamp all these people as so many traitors to our country, and demand that their nefarious activities be stopped immediately if Communism is to be stopped from ruining the lives of millions of our god-fearing people.

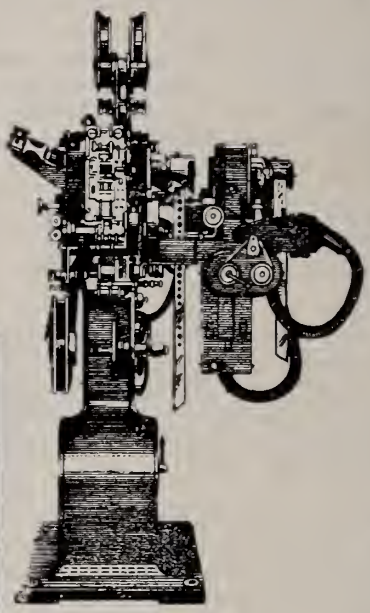
It is hardly necessary to recount here the numerous anti-social and anti-national activities of the Communists in India nowadays. The different provincial governments are grappling with the Red menace as best as they can. But all such counter measures will prove only half effective unless all Soviet films are completely banned in the country forthwith.

To justify our argument for a total ban, let us quote the two Russian revolutionaries again:

Lenin: "The cinema is the most powerful weapon of propaganda".

Stalin: "The cinema is the greatest means of mass agitation".

If our Congress ministers cannot see the light after all this, then we richly deserve Communism. So help us, God!



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

NUDES IN PARIS AND ENGLAND!

In Paris, naked girls are allowed to dance and sing. You find them everywhere, in cabarets, in revues, in bars, restaurants, night clubs and in almost all the aristocratic and Bohemian haunts of night life. The Parisian photo studios turn out over 50 million nude photographs annually—French cards as they are popularly known—for the rest of the world which cannot come to Paris. But Paris goes to them with nude and intimate grace which fires the imagination of millions.

A stern moralist, like our Minister Morarji Desai for instance, would be mobbed by Parisian belles and bottled to death. And no one in Paris would call that murder. According to Parisian standards of morality, it would be considered a social service.

Even in the traditionally conservative England, complete nudity of the female figure was first allowed in 1935 at the Windmill Theatre. Since then nudity is permitted on the strict understanding that the general result of any nude exposition of the female figure should be artistic and not erotic. The lighting and posing must be in the best of taste and the girls themselves must not be allowed to move an inch. Statuesque nudity is therefore officially permitted in England of today.

Nigana has become popular too fast to stay long on the screen. Here she is in "Char Din", produced and directed by M. Sadiq.

England's supreme blue-pencil censor is the Earl of Clarendon. Every word that is delivered on the British stage, whether in crowded cities or in distant villages, has to be previously passed by this 71 year-old aristocrat. Lord Clarendon is the official censor of plays under the Theatre Act of 1843.

Lord Clarendon, apart from his imposing educational qualifications, was the Parliamentary Under-Secretary of State for Dominion Affairs, Chairman of Overseas Settlement Committee, Chairman of the B.B.C. and Governor-General and Commander-in-chief of the Union of South Africa. He belongs to various clubs, is a director of a bank and a keen theatregoer. He has travelled far and wide and knows contemporary life as a real man of the world ought to.

In Bombay we have a baldpated chairman of censors with a measly matriculation certificate, with scanty knowledge of Hindustani, brought up on the meagre rations of the provincial "idli" and "dossa" and trained to smile acquiescence to the wishes of his master. Our chairman of censors has not been a chairman of the B.B.C. nor a Governor-General nor a Commander-in-chief nor an Under-Secretary of State nor even a theatregoer. His main job seems to be the circulation of publicity blurbs glamourising ministers. It is a pity that an important phase in our career of freedom has to be in the charge of such a person, whose only qualification seems to be the benign blessings of Minister Morarji Desai.

How else can the past and present mess in censorship of our films be explained? Minister Morarji Desai is a stubborn man like all self-righteous persons and he can never convince himself—leave alone others doing so—that he can find a better man than his present chairman of the censor board.

But whatever Minister Morarji thinks, we think that his choice of a chairman for an all-important public body which prescribes moral standards to millions is ridiculous. Imagine S. A. Aiyar as the Lord Clarendon of Bombay! Surely, this appointment is not a very flattering advertisement of Morarjibhai's intelligence.

To come back to Lord Clarendon of England, the Earl has seven readers whose job it is to read all the plays, make a synopsis and point out the dubious points

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c he Lord Chamberlain. Only the Lord Chamberlain h self can cut a single line.

Producers submit the scripts for censorship a week b ore the rehearsals start and after the script has been v ed and passed finally, not a single word can be a red.

Who are these professional readers? Their chief s Henry Game M.V.O., O.B.E., a brother of Sir Philip G e. Henry has been the "Examiner of plays" since 9 5, having been an Assistant-Examiner for six years p iously. Next comes Geoffrey Dearmer of the B.B.C., a riter himself, who has been in his present job for 1 ears. Then comes Charles Heriot, a newspaper man a ewspaper man, if you please!) who censors plays in G nan. Rev. A. E. Jones censors plays written in W sh. Yiddish plays are vetted by Miss Rollin while G lic plays go to Miss M. Macdonald. Each play is h dled by only one reader and the fee is one guinea per a of the play. This fee goes to the reader and not to h Lord Chamberlain.

In addition to his professional readers, the Lord C mberlain has an advisory council of distinguished a ors and clergymen. He also rings up the Home S etary or the Archbishop of Canterbury sometimes to g high-level reaction to something in doubtful taste.

In 1948, 1151 plays were vetted. Of these only t re rejected, four because they dealt with perversion i one on grounds of "personal intrusion"—in other w ds it dealt with the life of a notorious criminal whose f her-in-law objected to publicity.

Plays are banned for five main reasons: (1) gross v arity (2) blasphemy (3) insults to foreign countries o their leading representatives (4) pain to relatives o descendants of well-known people (5) perversion o other unsavoury subjects.

However, censorship in England is not hidebound. E y year it becomes increasingly broadminded. Cen- o ip is keeping pace with the changes in public taste. F s ago when Bernard Shaw first wrote "Mrs. Warren's P ession" it was banned. Now that prostitution is d ssed openly, the ban has been removed. Subjects l artificial insemination, which are freely discussed i ewspapers these days, are nowadays permitted to be h ared on the stage.

Authors are told why their plays are banned and h are given the opportunity to see Lord Clarendon p onally and discuss the matter with him.

The theatre managements themselves hold very s g views on the subject of censorship of plays. They a official censorship from Lord Chamberlain's office t void various provincial and local censorships with t made morality codes and the resultant chaos in the t re trade.

That is how plays are censored in England today a let us hope our own censors learn something about c rship from what is being done in England.

One point which our censors must remember is that i the changes in public taste, censorship must become c asingly broadminded.

Our present Board of Film Censors, we are afraid, c capable of realizing the wisdom of this principle.

At Pandit Nehru's party given to the members of the Constituent Assembly on the 3rd June, Dr. P. D. Tandon, Speaker of the U.P. Assembly is seen with Mrs. Indira Gandhi (Pandit Nehru's daughter).

PARROT TALK AND PROMISES!

During October last year—9 months ago—Mr. Morarji Desai, Bombay's Home Minister, told us that the Government of India had finally decided to appoint an inquiry committee to go into all the present grievances of the Indian film industry with a view to centralize censorship and coordinate its social, technical and commercial factors to make our films a live factor in building up our future nation.

It was a glorious promise and we believed it coming as it did from the Home Minister who is known for his utter honesty and sincerity of purpose. Of course, he never mentioned the date by which this promise would be fulfilled. Politicians never commit themselves to dates. They always give undated promises so that they can renew them with convenience and comfortable conscience from day to day.

That is precisely what our Information Minister, Mr. R. R. Diwakar is doing these days. From every town, between Kashmir and Kanya Kumari, wherever he meets a film man, Minister Diwakar repeats Minister Morarji's promise and gives us the usual parrot-talk about the inquiry committee to be appointed by the Government of India to solve all the problems of the Indian film industry in a day.

In New Delhi, the dirty capital of a free nation, no one seems to know anything about this proposed inquiry committee which has been in the newspapers for 9 months now—enough time for a human being to be born.

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Starring:-

MUNAWAR SULTANA, JAGIRDAR, NAWAB

&

OM PRAKASH.

A RATAN PICTURE

n the meantime, all sorts of things are happening Indian film industry with the different provincial ıments and provincial ministers nursing different ots of provincial autonomy and pushing them down roats vindictively with their ramrod of provincial .

)ne of their first hits below the belt is the arrogant se in entertainment tax in different provinces varyom 25 % to 75 %. In this also there is a chaotic eement among the different provinces in the selfous exercise of their provincial autonomy. While rovince reaches the ceiling with a 50 % flat tax all . another one imposes a spiral with the top landing 7 %. If we say that all this is idotic it will be put too sweetly for there is more to it than the enterent tax.

t is the headache of provincial censorship. While itated for years for wise. intelligent and national ship of films. we have been given different pro- booby-boards doing what they like with our picwithout the virtue of consistency or coordination. ot therefore an unusual sight to find a film totally d in Bombay getting a carte blanche in Bengal laving with its load of vulgarity to large crowds. ely enough all the provincial governments are d in the same white uniform and subscribe to the Congress ideals and swear by the same saint, Mahatndhi.

)oesn't it sound amusing? It would, very much only all this stupidity had not affected the eco- stability of our film industry.

he Indian film industry is at present in an abyss pair. sandwiched between this ruthless highway n and the apathetic attitude of self-righteous and ss rulers.

'e are almost sure of the negative results which oposed inquiry committee will ultimately yield ver it comes. Not one person in the present setup enough of the Indian film industry to set the ball . Trade representatives whom the Government taking on the proposed committee will change mplexion of an official fact-finding committee and it look like a chamber of commerce crowd. Trade give evidence and not be the judge if the Governre anxious to maintain the spirit and purpose of oposed committee. A bulky committee with seveieming representatives of the various trade interests ltimately become a clownish carnival of demo- and at the end of the show the industry will be it is today if not worse.

'hatever may be the ultimate shape of this inquiry ttee. let us for heaven's sake. have it now and iately. to make at least an honest gesture towards ution of the numerous problems of our film indus-

the meantime we do not want any more parrotom Minister Diwakar and more repetitions of the omises. Let Minister Diwakar talk less and do more.

ILLICIT EXHIBITION OF SEX & LUST!

Over a thousand top-line members of the Bombay society recently had a good laugh at Minister Morarji Desai and his board of film censors when they were invited to a private show of "The Loves of Carmen", the Columbia picture which has been banned by the Bombay Board of Film Censors on grounds of being unsuitable for public exhibition.

It was on Thursday, the 10th of March, at 8-30 P.M. to be accurate, that Mr. Habib Hussein, the boss of the Liberty Cinema invited over a thousand guests for a sly show of "The Loves of Carmen", a banned picture and incidentally gave these guests a preview of the new theatre prior to its public opening.

Everyone naturally enjoyed this illicit show, partly because it was a banned picture and partly because it unfolds an erotic story of illicit love and sordid lust. Habib Hussein, as a follower of the Aga Khan, had probably a special interest in the picture with Rita Hayworth. the new wife his future Imam, playing the leading role.

But quite a few guests wondered how a sly show with over a thousand guests could be called private. And they asked one another how a picture that had been banned by the official censors could be shown to such a large audience and yet remain "unsuitable for public exhibition".

In America once a picture is banned not even a private showing to a small group of ten persons is permitted. If a theatre man is found taking the liberty of showing it even to ten persons, his theatre license is immediately revoked.

But in Minister Morarji's kingdom no one seems to care either for the law or for the ban. It will be worth while knowing how much monetary benefit the local Columbia office got out of this special sly show. They had no business to deliver to an exhibitor in Bombay a copy of the picture that has been officially banned in the province.

And no one can blame Minister Morarji Desai for banning this picture, seeing what "Harrison's Reports", one of the most authoritative and independent trade weeklies in America, writes about "The Loves of Carmen": "The theme of illicit love, murder and theft is sordid and its appeal is directed mainly to those who like their entertainment lusty and loaded with sex. There is nothing pleasant about the action, every one of the characters is unsympathetic, and the sex implications are vulgar and are presented without any subtlety" (vide: Aug. 21-1948 issue pp. 135).

When an eminent American critic, living in a country where moral standards are entirely different to those in our country, is so badly shocked with the filth and lusty contents of "The Loves of Carmen", it is not at all surprising that our censors banned the picture straightaway.

We congratulate the censors on their quick action in banning a dirty picture, but what use is the ban if the Habibs and the Husseins of the exhibition trade

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O. S. S.

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Songs: NAWAZ

Music: H. PRASHAD

Camera: P. R. KUMAR

Screenplay & Dialogues:

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ue giving "private" shows to an invited audience r 1,000 persons?

t will be a good idea to seize all the copies of a e once it is finally banned by the Government and l be a better idea if the exhibitor, who gives such ows loses his exhibition license for six months.

sn't it a crime to show, even privately a picture as been banned? We shall wait a while and see action the Government take against the exhibitor he distributor who played "The Loves of Carmen" e 10th of March.

L HARDLY BELIEVE—

That like other Congress ministers, Information ter Diwakar also believes in keeping the journalists g for an hour to prove how busy he is with affairs e state. The journalists were impressed but they decided not to respond to the next invitation of the Division.

That Minister Diwakar was mighty satisfied with ewsreels produced by his Films Division, seeing lf in them in Assam and South India, and said people in Europe and America were clamouring ndian newsreels. That is why we don't see them dia. These greedy foreigners take all the prints.

That with our newsreels so popular in America, we ound to lose their producer, Badami, one of these —just as another Mysorian, Sabu, was lost to our ants. Now that Aly has taken Rita, Badami will to be satisfied with lesser picking when he goes .

That Balasaheb Kher, Bombay's Premier, stayed Warlis and Adivasis of Thana only as long as mi wanted him for a newsreel of the social visit. ss the Warlis secure Badami's co-operation again, won't get the patronage of our Warli Premier in e.

That Minister Morarji Desai stole the Premier's ler by walking six miles through pouring rain at Mahabaleshwar and depriving his poor "chopdar" of two meals. Pity, Badami had no previous intimation!

That Vithal Laxman, the poor 'chopdar', who had all along expected Minister Morarji to invite him for lunch some day had a rude shock to see the Minister himself taking away a morsel from his mouth.

That Minister Morarji Desai ate so much at Vithal's place—mango juice, vegetables, rice and what not—that he had to walk back six miles to digest the poor man's hospitality.

That Minister Morarji's baldpated publicity officer told us about the Minister's raid on Vithal's hospitality but forgot to tell us how many meals Vithal and his family missed in feeding his minister.

That with Minister Morarji Desai having finished his chopdar's food and Premier Kher having swallowed the rations of the Warlis we have now finally established democracy in the Presidency with all the freedoms at our disposal. It is worth calling the other ministers for free food and doing the job thoroughly once for all.

That if all the chopdars in the Secretariat call the ministers for a meal a day by turns, we won't have to pay anything to the ministers and their salaries can be paid to the chopdars instead.

That the Municipal Bhangis on strike were refused audience by the Governor and the ministers. If they had only invited these ministers for lunch, every thing would have been settled quickly and satisfactorily. A lunch like this provides work both to the Bhangi and the Publicity Director.

That Minister Morarji invited the exhibitors of Bombay and ordered them to stop blackmarketing in theatres within a month or he would requisition the theatres. After the meeting Bejon Bharucha is reported to have said: "Kewi gandi gheli wat kare chhe. Taadi pidhi hashe".

That the theatres would have to be requisitioned in any case as also the audience with the entertainment tax

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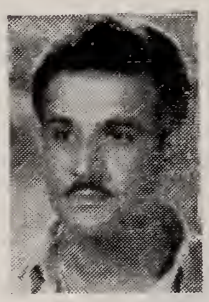

Direction

M. EHSAN

Produced by

S. I. HASAN

Story	*Songs*	*Photography*	*Audiography*
AGHA JANI	SHAKIL	D. DIVECHA	**MINOO & SITARAM**

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UNDER PRODUCTION —

"AJEEB LARKI"

STARRING: **NARGIS**

ing up constantly and the Government films threatening to scare away people.

That Habib Hussein. the faithful follower of the ga Khan. introduced the wife of his future Imam to s friends and admirers by giving a sly show of "The ves of Carmen". If Aly gets half of the stuff that ta delivered in the picture. his marriage is going to one long honeymoon.

That the Liberty Cinema has a significant name eing that its boss took the liberty of showing an untified film to a small gathering of 1,000 friends. That eatre should be renamed "License Talkies".

That by giving a sly show of "The Loves of Carn". little Habib Hussein proved to Minister Morarji, e man with the big stick. that law is a ass.

That baldpated V. Kashinath brother of V. Shantam in turn brother of V. Avadhoot. has been visiting e Strand Hotel these days—rather these nights—dress- like a bridegroom in a silk shirt and excessive Hazehe Snow on the face. Is he again on a bride-hunt for e fourth time?

That baldpated V. Kashinath is reported to have ade a lot of progress during the absence of Negus- ired V. Shantaram at Panhala but owing to the rains d chilly weather. the news has not disturbed the family t.

That the present chilly weather seems to be bringing ople closer the way we find Dev Anand taking out e usually chaperoned Suraiya alone to Actor Shyam's y party at Lentin Court.

That the Dev Anand-Suraiya visit shocked one of our cent and sensitive Muslim directors so much that he ept for a week pressing the different poses of the har Din" calendar to his bosom.

That whoever marries Suraiya stands to get over n lakhs of rupees straightaway seeing that Suraiya eps all the money with her without allowing her ummy and granny even to look at it. That is a tip to Nasir. He can risk one more marriage.

That the three maidens of Marine Drive—Nargis. raiya and Madhubala—are all within the most popur furlong of the Drive and it is no wonder to see Al asir. Dev Anand. Asif and even that optimist Arora— l parking there for fresh air. They don't even mind the ummies and the grannies spitting on their cars. Such od natured boys!

That millionaire Makhkhanlal. who is also inside is maidens' zone. is reported to have cut off from M. T. Ltd.. backed up Nakshab and backed out again d produced a dozen pictures last year. People in e maidens' zone can do anything.

That even Kapurchand's Keval who lives in the aidens' zone often talks funny the way he thought that inister Morarji didn't know a thing about the exhibin trade in Bombay. Keval is waiting for an invitan from the Home Minister to reveal a few things.

That song-writer Nakshab's picture was inaugurated the Negus-haired V. Shantaram. with hair parted and t for the occasion. with the result that the financier is ported to have run away and Nakshab is looking for nother patron. The Shantaram touch!

That after "filmindia's" review of "Sawan Aya Re" many a whiskered director seems to be anxious to get the size of Kishore Sahu's shoes these days. That is just like Indians, running to worship, without realizing that the stuff is in the head and not in the feet.

That even Mohana, the girl with Jane Russell responsibilities, looks at Sahu with her moist bulging eyes these days. The look has made some new hair grow on Sahu's bald head. If Mohana keeps looking that way for a month. Sahu won't need a wig in the next picture.

That one of the grievances which producers want the Government's inquiry committee to investigate is about the heroes asking for specific heroines or vice versa in their pictures such as: Suraiya wanting Dev Anand; Yakub insisting on Sulochana Chatterjee; Dilip Kumar asking for Kamini Kaushal, Geeta Bali wanting Kedar Sharma etc. The producers feel that this pairing upsets their financial budgets though it improves the quality of the love scenes.

That all the grievances of the industry are waiting on their toes since the last eight months because the Government of India have promised to deal with them only through the inquiry committee, though no one, including the Government, knows when the committee will be appointed.

That though all the grievances of the industry must wait till the committee is appointed, the Government don't need the advice of the committee to increase entertainment tax and levy other impositions on the industry.

That at this rate there won't be any grievances or any industry left to investigate by the time the inquiry committee is appointed and thus the Finance Department of the Government of India will automatically save all the expenses of the committee. That will be a great national service from Minister Diwakar.

That Director Mehboob is happy these days seeing that his "Andaz" collected as much as three lacs and sixty thousand rupees within nine weeks at the Liberty. But Director Kardar thinks that the push-back chairs of the new cinema did the trick. Whatever the reason we are happy with Mehboob.

That Negus-haired V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot has got a bad attack of constipation these days due to "Andaz" takings at the Liberty.

That Jayashree called the family doctor the other night when she heard Negus-haired V. Shantaram muttering in his sleep the words "Fazalbhoy", "Apna Desh", "Andaz". "Muslims" etc. The doctor could not diagnose the new malady. It is a new disease in exhibition.

That in any case it was good that "Apna Desh" was not released at the Liberty. otherwise the takings of the push-back chairs would have convinced V. Shantaram that he had produced a great picture and his publicity tuskers would have gored us to death with their sickening stuff.

That K. Ahmed Abbas, the vest-pocket revolutionary of India, had gone to Malabar in search of elephants but returned disappointed as he could not find a match for his own tamed tusker of Maharashtra. Sathe has some rare tusks. Why not try matching with a walrus!

Ashok Kumar, the idol of millions, in the uniform which millions love to see. He is the I.N.A. soldier fighting for his country.

Kuldip plays the British spy and toys with guns and bullets.

Mubarak, the chief of the British espionage, is commissioned to find out about the I.N.A. rebellion.

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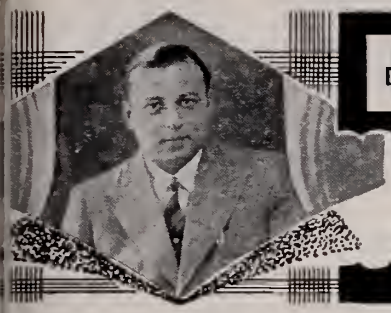

EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

NARAYAN (Anantapur)

Of what colour are your politics?

The main sail is still white but it is acquiring spots of pink and red these days seeing the white-capped navigators dredging up black mud instead of pearls.

If the period before 15th August 1947 can be called "of struggle", what is it since that date?

Days and nights of struggle. In old times people could drink themselves to sleep. Now they toss about in bed.

B AHMED (Lucknow)

How long will the love between Aly Khan and Rita Worth last?

Both are going to an old bed with a new sheet. If the sheet wears well the marriage will last long.

ARI P. M. BAILEY (Meerut)

Why does Dilip Kumar play tragic roles?

To convince the income-tax people that they can't collect from a man who dies so often for a living.

Adam was happy in the Garden of Eden. Why?

Because he didn't have to pay for Eve's dresses.

IL PATHAN (Ahmedabad)

What kind of air do lovers breathe?

CO_2 when lips are near and O_2 when love is at arm's length.

What is the relation between history and politics?

History is the mold on past politics while politics is the seed of future history.

Is God a perfect artist?

Even His imperfections are perfect. Look at man! Can any one else but the Lord create such a bundle of contradictions?

In what respect are we better than our ancestors?

We create quicker and kill quicker.

MATHUR (Ghaziabad)

In what respect is Miss Gohar related to Sardar Chandulal Shah?

They are partners and she is still a "Miss". That keeps the partnership going.

What will our military personnel feel on seeing Rehana in a military dress in "Actress"?

They will feel like taking the "boy" for a ride and if they do there will be neither form nor uniform left.

Can you name a born saint?

Morarji Desai! He sounds like one at least!

What is the hobby of Miss Gohar?

Chandulal Shah.

I have begun to love death since my failure in love. What do you think of it?

I approve. Now pursue your new love and die once.

Can Miss Gohar be addressed a 'Missus' in private life?

Only when she gets married.

PARDAMAN SINGH (Ferozepore)

Can you define a sob?

A semicolon in a woman's argument.

EHSAN U. KHAN (Raigarh)

What is a giggle?

The ripple of an empty brain.

When is beauty sorry for its existence?

When it becomes a brute's delight.

Rehana, one of our popular entertainers, appears in "Surajmukhi", a social story of Madhuban.

SURESH NAKUL (New Delhi)

In what sphere do the rich and the poor differ?

In the sphere of square meals.

In whose memory did you start writing "filmindia"?

In loving memory of my poverty and starvation.

Delhi is too dangerous a city to be the capital?

Yes, it is too near the hostile frontier. Bombay should be the capital of Free India. It has a more uniform climate and is far away from prying eyes.

Why don't you open a pan-bidi shop in Delhi? It will make you a millionaire in a few months!

I give you words to chew which you can neither spit out nor swallow easily. And who wants to become a millionaire?

T. C. CORNELIUS (Bombay)

What is the liability of a liar?

To gild his lies with the glitter of truth.

B. NANJUNDAIYA (Mysore)

Do you like to lead a peace mission to South Africa?

Peace is found on the target of a bullet and not carried on the mules of missionaries.

Is bald head a sign of wisdom?

I have doubts after meeting Aiyar, the Chairman of the Bombay Board of Film Censors.

P. M. SHAH (Ahmedabad)

Can you count the gifts of God to you?

He keeps the count, I draw on the account.

Co-education will ruin both sexes or uplift them?

If cohabitation has not ruined them yet why should co-education do so? Co-education, I think, is a good preliminary for the subsequent cohabitation.

How beneficial will it be if our ancestral methods of education are adopted these days?

We shall have to sit under a pipal tree before a guru on a deer skin and swallow with the ears what he spits out from his mouth. In the evenings we shall have to massage the guru's legs and prepare his "bhang" thrice a day. Even Morarji's lamp post and Maulana Abul Kalam's candle are an improvement on this ancient method.

IRFAN AHMED (Lucknow)

Do women ever speak the truth?

In sleep about themselves and in temper about their husbands.

JAYANT KR. MOHAPATRO (Patna)

Why doesn't Suraiya marry?

She is yet a kid and still sleeps between her mummy and granny.

Is Prithviraj Kapoor a musician?

What is he not? I see him even repairing musical instruments.

What would happen if mermaids were to appear in the present world?

Film producers would become sharks and turn the sea into a swimming pool.

Does God like the sound of bells?

No, but the devotees deafen their conscie with the din.

When can we expect to have milk bars?

When we convince the cows that we want t milk and not their meat.

What sort of an art is flattery?

It is an art of serving poison in the most de table form.

JAGDISH PRASAD JAIN (Hapur)

Why has it become the custom these days that w go to the market to purchase things and husbands main at home?

That way you leave the argument in the sh and buy only what you have paid for.

What was the real aim of Lady and Pamela Mo batten in coming to India?

They came for some eggs, sugar and clo which need no coupons in our country.

Did you ever get an opportunity to talk to Mah Gandhi?

I did but he asked me to quit the film ind and do something useful.

What is a misunderstanding?

Marriage is a miss understanding.

What is the use of employing women conducto buses?

You can have the same passengers going r the circuit.

What are the ins and outs of a film actress?

When the 'outs' go in the 'ins' come out.

What do you think of Maulana Azad?

He is the man who likes to burn candl light up his brain. That explains some of the pockets.

Why don't you have a buffalo instead of a dog

I have enough buffaloes in my office. I risk one more in my study.

What are the qualifications of our Prime Mi Pandit Nehru?

Fine fibre, sincerity of purpose, patriotism delightful impatience.

Is Bombay a nice place?

Not these days, with empty bottles, empt machs and empty heads!

Are there capitalists in Russia too?

Oh, yes! There are rouble millionaires own houses and cars and get all the comforts o

Suraiya! Suraiya! Suraiya! What is that Mr. I

Name of a mascot which weak-kneed proc tie round their necks for luck.

What is the harm if anybody kisses a girl? she lose anything?

Only lipstick but her man loses his pri woman is rated according to the pride and po of her man.

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"GREY DUST"

By

BABURAO PATEL

EDITOR: filmindia

Write to:

SUMATI PUBLICATIONS

55 Sir Pherozeshah Mehta Road, Fort, BOMBAY - INDIA.

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What does college education teach us today?

That there is lot to learn outside.

What is the value of a drop in the ocean?

It is a waste of a drop.

How should the intelligence of a woman be measured?

By the economy of words she uses.

C. D. MERCHANT (Bombay)

Now that Home Minister Morarji Desai has declared that racing will be stopped by 1953, what will you do with your money?

I shall bet on the Home Minister becoming the Prime Minister.

How many opening ceremonies have you performed?

I open a tin of eigarettes every day.

R. PARKASH GUPTA (Delhi)

Usually in how many pieces does a heart break?

In that pieture "Pyar ki Jeet" it broke into a thousand picces and Baburao Pai, its produeer, ran away with 999 of them leaving onc measly pieee for the critic.

C. M. ARORA (Lucknow)

What made Gope marry now in old age?

He is not old, he is only fat. Hc married to prove that.

Beautiful Nigar gives a charming performance in "Khamosh Sipahi", a social story directed by Ram Kamlani for Mansarovar Pictures.

AMULYA KUMAR SEN (Delhi)

Mrs. Vijaylakshmi Pandit during her perio office in Moscow as the Ambassadress of India hac any interview with Stalin. What was the matter?

That is why she went to America and saw man the very first day. We are now sendi philosopher as our Ambassador to Moscow. wouldn't eare if Stalin got drowned in the V

CHANDRA PRABHA RAIZADA (New Delhi)

What is a sunshine budget?

Free sunshine, the rest moonshine.

MISS SAKINA S. A. KAYUM (Calcutta)

Do you like Australians?

I don't like people who admit others in community only after determining the exact centage of the white man's blood in their The white man's blood theory has sown the dra teeth all over the world and from the furrou the teeth come eehoing the mournful wails of lions of innocent people who have been mercil butehered to keep the blood pereentage intact.

Why is it that no Hindus are appointed in re sible posts in Pakistan?

Pakistan is an Islamie state—not a seeular like India where even traitors acquire a easte.

A. V. NARASIMHAN (Hyderabad Dn.)

Is grey hair a symptom of wisdom?

Then Chandulal Shah must be a Solomo

RAM DAYAL SIKKA (Dehra Dun)

Is it correct to say. "to trust in the world is to on sand"?

And yet the Pyramids have stood on through thousands of years as sentinels of the

M. VASUDEVAN NAIR (Puthiyara)

Did Devika Rani sing all her songs?

And how? They sounded like nursery rh

S. BHAGWAN (Bikaner)

What public functions can a woman suitably form?

She can go to einemas, do window-gazing safety pins and mother-of-pearl buttons, see bitions and exhibit her own sarees, go for a walks and eat ice-cream and ultimately return tired with the day's exploits.

GUNVANTRAI B. DESAI (Navsari)

Why do people seeking leadership walk with sticks?

They acquire sticks only after they get p and leadership. In the beginning thcy carr olivc-leaf in thcir mouth like thc Biblical do

Why do people sit on Marine Drive with ba the sea?

Thcy are afraid of being pushcd in by obt people, so they face the dangcr.

MISS NILIMA CHAKRABARTY (Ajmer)

Do you believe in idol worship?

If the idol is wrapped in a sari and is bea and intelligent! Not otherwise!

K GOPAL RAO (Udipi)

Do the members of the Bombay Censor Board undergo any tests?

Perhaps a physical test of bowing before Minister Morarji Desai.

RAYMOND MIRANDA (Mangalore)

What is the difference between a tea-party and a cocktail party?

With our white-capped priests officiating, such parties have become merely tea and tomato affairs where cocks don't crow and tails don't wag any more.

What made Devika Rani marry a Russian artist?

Svetoslav Roerich is a nice fellow who guards his treasure very jealously.

Please be kind enough to tell me something about Suraiya. Why don't you like her?

Suraiya is a serious, hard-working girl with a sincere approach to work and I do like her a lot for that. But I don't care much for her as a screen artiste.

V. K. SUNDARAM (Madras)

Is it not funny to hear that a producer like Sardar Chandulal Shah is suffering from lack of finance?

His horses eat his money and his employees eat his promises.

What kind of colour does Chandulal Shah require to enjoy life?

Chandulal Shah is an ambitious man. He wants a rainbow.

Why did the film magnates prostrate before Minister Morarji Desai?

Not now. Recently they prostrated before Ashoka Mehta and won an election for the Socialists. It is always a story of frustrations and prostrations.

Do you visit God's temples?

God has no temples. A temple is a prison which man builds to hold God in a place where he can rush easily to salvage his conscience.

VM. BALACHANDRAN (Quilandi)

Did you ever happen to be a misogynist?

Heavens, no! I have loved, teased and worshipped women all my life.

Which was the holiest of your pilgrimages?

The one that brought me back alive from America.

What was your outlook on mathematics as a student?

It was a side look at the paper of the student next to me.

V. L. GODBOLE (Poona)

How far do you like the idea of erecting statues and building ghats in memory of Mahatmaji?

Let them do what they like. Gandhiji is dead and out of their reach.

V. L. SATHY NARAYAN (Secunderabad Dn.)

When did spiritualism start?

When the first man died leaving behind his desires and his spirit came nosing for them again.

T. P. JHUNJHUNWALA (Kanpur)

What is a night without the moon and stars?

An opportunity without witnesses!

HARIHAR SHAW (Dumka)

What type of thought is colourful?

All thoughts have colour—the colour of desires. In fact, thought is but a colour of the mind.

What is the best hour to swim with a handsome girl?

Any time is an hour in handsome company.

Why does one bluff his wife?

The bluff is an appeal for peace and harmony.

What is divorce in India?

An unwanted luxury!

D. A. PADMANABHAN (Coimbatore)

Our Education Minister, in his address to the lady students of our college once, advised them to hurl anything, they could place their hands on, at the boy students who approached them for a chat. Does it sound good?

What about those boys who are good cricketers and never miss a catch? We don't have many ministers with imagination.

B. S. S. RAO (Bombay)

Generally I used to visit the Metro every Saturday with my friend, a college girl, for the 3-30 show. Nowadays she compels me to attend the 9-30 show. How shall I act?

She is suggesting. It is time for you to become dangerous.

"Forgive and forget". How do you differentiate between the two?

If you can forget, forgiving is unnecessary. Besides, "forgiving" is rather patronizing.

ASHALATA (Dehra Dun)

Who is more fond of Moti, you or your wife?

Moti is not a lap dog. He is a man's pal.

I have seen my dad full of tears whenever I fell sick. Still people glorify only mother's love. Why?

Because mothers turn their love into a daily blackmail and shout about it from the house-tops. All good fathers shed silent tears over their children's misfortunes. A father's love has a silent dignity which is so rarely found in mothers.

S. L. RAZDAN (Ahmedabad)

Define evolution?

A series of deaths from the protoplasm to the paradise.

MRS. M. A. PATEL (Surat)

Why is Pandit Nehru so popular with the British?

And yet Pandit Nehru has spent his best years in British prisons. And now they are taking this "man of straw", as Churchill once described Pandit Nehru, to the Buckingham Palace.

MISS SUNDARI REDDY (Kurnool)

Why is Manorama so fat in spite of her swimming which is supposed to be her hobby?

She must be swallowing the water, perhaps!

As a rule I never appreciate anything in a man. Why?

It is a good rule which will give you a chance to make an exception when you marry. That will make your marriage a success.

A. C. M. EBRAHIM (Cochin)

What is a government without opposition?

An idiot's delight.

JAGDISH BATRA (Lucknow)

"Money makes the mare go". How far is this true?

That must be Chandulal's Chakori.

MANOHAR LAL VAID (Amritsar)

Should women take part in politics?

What is Vijaylakshmi doing then?

CHAND BEHARI LAL (Delhi)

What is a whisper?

Often a scream of malice, rarely a sigh of respect.

If women become bus drivers?

The passengers must belong to the suicide squad.

M. ZIAULLAH KHAN (Bhopal)

Who is the probable political heir of Pandit Nel

Most of the other Nehrus are desk cockroa Nehru must yield place to Narayan and Jayapra Narayan would be the rightful heir.

SANTO H. AJWANI (Calcutta)

What is your honest opinion about Sheikh b dullah?

Hamlet of Kashmir!

Have you ever seen a naked dance? I mean, pletely naked!

Oh yes, many times when my children three year olds and hated their bath.

Tell me something about a typical American?

A dollar dreamer—broke on Thursdays, during week ends.

MOHINDER SINGH (Nabha)

What is your opinion about the Indian Con nists?

Intellectuals with right ideals but wrong piration.

C. G. MENOCKIE (Bangalore)

What is vanity in youth?

It is the mirror-complex which makes a y man carry a comb in the upper pocket.

JUST IMAGINE them in ACTION!

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V. . KRISHNARAO (Dharwar)

What do you like more: Shri Rama deserting his for the sake of his people or the Duke of Windsor aking his people for the sake of his wife?

I prefer Windsor's courage to King Ramchandra's cowardice. It is more manly to be human than to arrogate to oneself exaggerated attributes.

Is silence always golden?

Not with the present white-capped ministers tying us up with new laws and new taxes every day.

What does Minister Morarji mean by saying that e s neither a sadhu nor a yogi?

He probably wants to join the sinners' league.

What must have been Gandhiji's first question to a jini Naidu when they met way up?

How is Vallabhbhai getting along with Jawahar? And did you bring some juicy stories from Maniben?

Who is the greater map-maker of the two: Sardar l or Jinnah?

A map-maker uses brush and paint, not knife and blood.

What does the Jinnah Hall in Bombay signify?

A death in the family!

Did you find anything special in Americans which ans should try to learn?

Their genius in creating money which brings with it invention, industry, employment, food, entertainment etc.

JIVAN KALANJEE (Durban, S. Africa)

Why are we not getting any new films in South ca these days?

The white Africans are not treating us well these days and we have stopped exporting films.

TOSH KUMAR MUKERJI (Allahabad)

Is life nothing but an empty dream?

How can it be empty with death in it?

What is the meaning of meeting in heaven?

Dying on earth.

ELJI (Jamshedpur)

What do American girls do when boys annoy them?

They tickle back and both laugh it out and forget it.

BD NARAIN MATHUR (Jaipur)

Why is it that a doctor does not attend his patient's ral?

A patient's funeral is a censure of the doctor's ability. Criminals rarely return to their scenes of crime.

. ADVANI (Bombay)

How to face a narrow-minded wife?

With smiles, garlands and flattery—same way as we face some of the Congress ministers in the country.

Why doesn't Asoka Mehta shave?

The beard at least gives him a face. If he shaves that off, only the nose will remain and Asoka will look more a bird than a man.

M. L. GOHIL (Nairobi)

How is it that Prithviraj is not on the screen these days?

He will soon come dancing the Tandav in a horse show of Shantaram.

RAMCHAND PANJWANI (Bombay)

How would you define embracing?

Four good arms in wrong arm-pits.

BISHAN SAHAI (Ghaziabad)

How old is a woman when she lights eighteen candles on her birthday cake?

In this tropical country of early marriages she can be two babies old.

D. P. KATYAL (New Delhi)

What should be the ratio between the population and the cinemas in India?

In America there is one cinema for every 8000. In India the present ratio is one cinema for every 1,50,000. An average good-sized theatre can accommodate over 15,000 persons a week. Calculating an average run of 4 weeks for a picture, we need at least 5,000 theatres, i.e. one theatre for every 60,000.

Nargis, a superb artiste, plays the lead in "Hulchul", produced by Mr. K. Asif.

Define the term independent producer?

A man dependent on a heartless financier, erratic artistes, other people's studios, borrowed costumes, hired musicians, blackmarket raw film, hired technicians and publicity on credit. Independent, indeed!

MISS NIRMALA G. A. (Bombay)

Do you think you will be sorry when you become an old man?

I am already a very old man—nearly 2000 years in age. If I live sufficiently long I hope to reach the good old age of 5000 at least.

MISS MOHINI GUL (Kuala Lumpur, Malaya)

What is a fairy tale?

That we are going to have Ram Rajya with empty bottles and dry throats.

Aren't your children following in your footsteps?

Only too well, but I hope they arrive where I did.

A. P. SHUKLA (Rewa)

What is your song of life?

The dirge of a producer!

ISHWAR V. MAHBUBANI (Bombay)

What is heart burning and what is its remedy?

Take a teaspoonful of Magnesium trisilicate with a tumbler of water. It is a good remedy for alkalizing your stomach contents.

P. P. DAMBAL (Bombay)

What is the mystery about the walking stick of Minister Morarji Desai?

It is a luxury in sandalwood and when Pandit Nehru tried to smell the sandal only the wood hit his nose. Morarji has taken away even its fragrance from the sandalwood, then how can we expect him to keep any colour in our life?

A. S. NAIDU (Secunderabad Dn.)

Is there any caste system in America?

Caste in America is spelt "cash" and "colour". A poor man is pushed away while the Negro is ostracized.

What is the problem of the present day housewives?

She has to stretch her smile between the wolf at the door and the one in the bed.

Why do some Muslims use more scents?

To kill the stink of perspiration. Their bathing schedule must be a "jumma-jumma" routine.

MRS. INDIRA DEVI (Kanpur)

Why is Pandit Nehru shown almost every Russian film at the Russian embassy?

Slow poisoning and gradual conversion perhaps!

Does child bearing ruin a woman's figure?

It ruins the woman. She becomes kind and motherly—in spite of her sex and reputation.

MADDI RANGANAYAKULU (Bezwada)

Why is your heart sweet and words harsh?

I sell words and I have to make them hot crisp to sell them quickly.

H. NAGESHA RAO MANAY (Bangalore)

What must be the qualification of a man to ma a girl with an M.A. degree?

He must be the bread-winner of the fam

JATINDER VIR PURI (Simla)

Which hill station is your summer resort?

A working journalist cannot afford a hill tion every year. I use an air conditioner and t my study into a Naini Tal.

R. C. BHARGAVA (Meerut)

What is the reality in this unreal world?

Hunger and its ruthless day and night rout

Who is better placed in life: I or you?

You, sir! The man who can ask a questio always better placed than the one who has to ans for a living.

Are you not afraid of the numerous curses showe on you daily by the film producers?

Our Hindu mythology says that only the cu of saints are effective and film producers are saints.

DARSHAN JIT SINGH (Dhampur)

What will happen to "filmindia" if you are d napped and taken to Pakistan?

I will be safe in Pakistan as Pakistanis so love to read "filmindia".

BHAWANI SHANKAR (New Delhi)

Who has given the name Balam to Chandu 's black horse?

Pandit Indra, who seems to have become co blind after holding Chandulal in his eyes for ye

ROMESHCHANDRA BABUBHAI (Nairobi)

Can a man love and learn together?

Love itself is an education in which the ma lessons are patience, devotion, sacrifice and un standing.

GOPAL CHANDRA BANERJEE (Barrackpore)

From morning till evening we talk of film art es and quote from your "filmindia". Do you think we ha gone astray?

Oh, no! You are on the bible all right. Ke up.

When a lady offers a seat next to her what sh ld one do?

Take it. She may turn out to be young nd pleasant.

SEETA DEVI (Tellicherry)

What made Nalini Jaywant come back to the scr

Her grocer!

What do you mean by Kamini Kaushal having two y-made children?

She got them as a dowry from her husband. They are his previous commitments.

USHPAVATI (Secunderabad Dn.)

How long does a honeymoon last?

A lifetime if the honey continues to be like the moon, pleasant and silent.

S KHIMY HINGORANI (Bombay)

What would you do if a girl flirts with you in a ing bus?

I would move with the bus—ahead to the terminus.

.. AMAR (Poona)

Is the dowry system found in the western countries?

Yes, among the rich! They call it settlement and the proverbial "blue" blood, on either side, usually draws the greatest amount of money.

How is it that a wife has no right to call her husd by his name?

Who says she has no right? She can call him names if she likes and millions of them do so in domestic quarrels.

Why is it that a dowry is not given by a boy's nts to the girl's parents?

That is precisely what is being done in some backward classes. When they get civilized they follow the other method.

HARBANS LAL SUDAN (Delhi)

It has become difficult to guess whether a sister is strolling with her brother, a lover with his beloved, or a husband with his wife in Delhi these days. How can you identify them?

Why worry about other people? It is vulgar to be curious. When you go about with some one, don't take the person out under a wrong pretext.

M. APPA RAO (Madras)

Did you come across in America any instances of "fasts" and "fasts unto death" just like in India?

In America they eat unto death to keep food prices up.

MRS. TARA UPPAL (Ferozepore)

What do you think Chandulal Shah will do after 1953 when the government stops races in India?

He may go to Pakistan where they are preparing two new race courses, at Karachi and Lahore.

K. SHAKUNTALA (Hubli)

Why are the Congress ministers showing off so much these days?

Some men grow under responsibilities, while others only swell.

Who is respected more in society: a widow or a widower?

The youth of the former and the bank balance of the latter.

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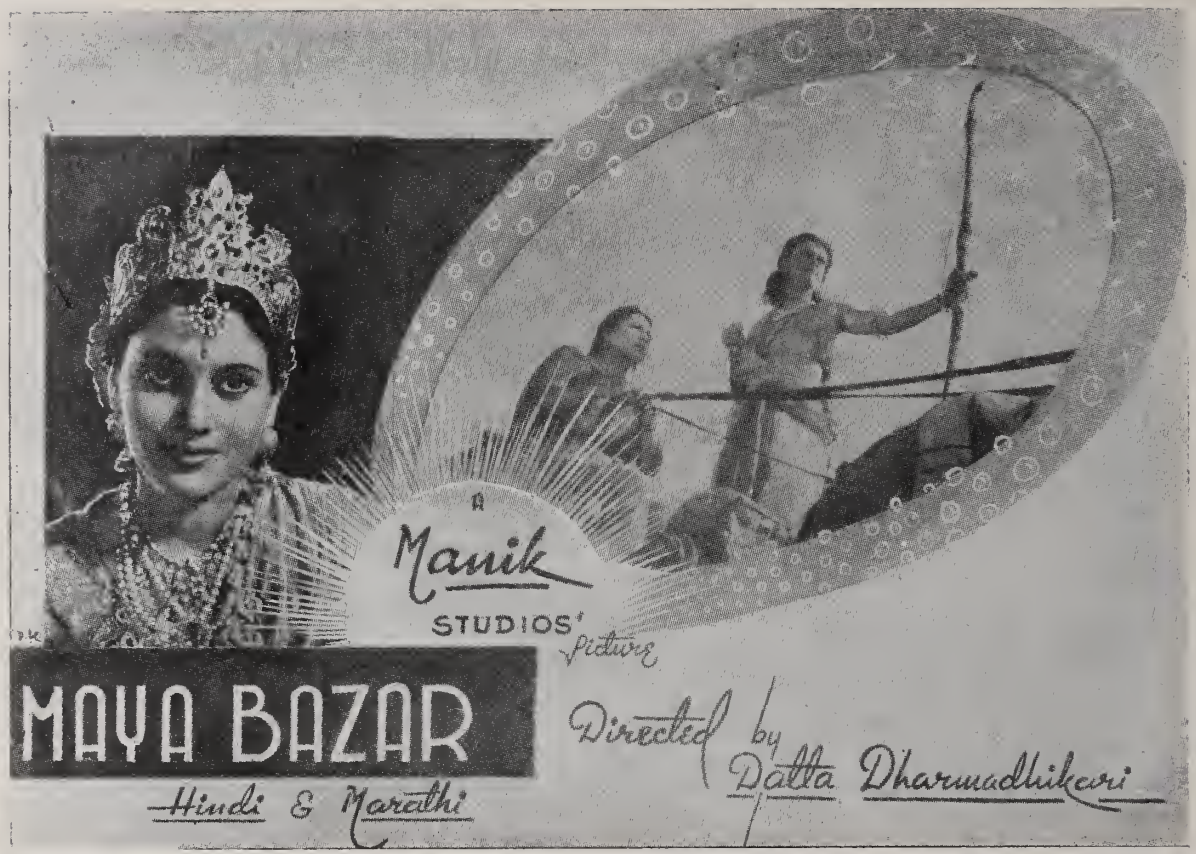

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ANAYO AKALI (Kanpur)

Should refugees remember their native province?

As long as they remember, they will remain refugees. When there is no going back, why remember a dreadful past and make the present unhappy?

SE P. THEKINATH (Trichur)

Why do Hindus refer to the horoscope while marrying?

Hindu marriages are made in heaven and it is but natural that they should see the map of heavens while forging the link below.

RAMACHANDRAN (Anantapur)

The other day Sardar Patel said that it may not be ssible to hold elections in 1950. Why are they postning the elections like that indefinitely?

They have to count the crowds and that is some job with people adding more every minute. Stop adding and the counting will be easier.

RS. WILLIAM MOSES (Tanjore)

If all the girls are given the privilege to choose eir own husbands what will happen?

We shall have happier homes.

VISHWANANDAN BHATNAGAR (New Delhi)

Have you ever broadcast from any of the stations the All India Radio? If not, why not?

They don't pay enough and I have no time to waste nor any election to win.

VISHWAPATI SHARMA (Dehra Dun)

Why does Nargis with lakhs of rupees look thin and le?

This excellent artiste seems destined to go to an early grave. Work is killing her by inches. The goose is asked to lay too many eggs and too fast and one day the egg collectors will miss the goose. The greed of gold has killed many a great artiste! It is a pity!

THAKUR PRASAD TULSYAN (Kanpur)

What is "420"?

It is a section of the Indian Penal Code under which persons are hauled up for cheating others of their valuable property.

Mehtab is not seen on the screen nowadays. What wrong with her?

Sohrab Modi.

How can one win an American girl?

The American girl is the easiest girl to win if you marry her and listen to her the rest of your life. Of course, the dollar dole must be regular.

P. SHARMA (Madras)

Even an old granny is seen shrinking from a bachelor. Why?

The hungry look in his eyes reminds granny of grandpa with the Kruschen feeling.

V. KUPPUSWAMY (Trichinopoly)

What will be the result if all the beggars in India come politicians?

The best of our beggars are politicians and the result is obvious.

A. N. DIKSHIT (Etawah)

Has Vijay Bhatt stopped producing pictures for good?

No such luck yet!

Who is the best comedian?

Dixit! And he is tickling his destiny these days and trying to make it smile a little longer.

S. AARON (Cannanore)

Are all girls meant only to marry? Can they not get on better as they are?

They can if they are only allowed to. But the boys often irritate them into getting married and thus begins the Adam and Eve story all over again.

S. P. KAUSHIK (Ambala)

What is a communist?

A capitalist who takes everything you have under the excuse that others must also live and then gives you a dole to sweat continuously till death stops further exploitation.

KAMAL R. SHARMA (Simla)

What is the Indian "yellow press"?

The press that doesn't join the official band of sycophants and plays "Jana mana gana" in the midst of "Vande mataram".

GURUDEV SINGH (Patiala)

All the 24 hours Indians worship God. What has He done for them?

He has given them a saint like Gandhiji, a patriot like Nehru, a statesman like Sardar Vallabhbhai Patel and the privilege to starve and multiply in their own land of sunshine. What more do you expect God to do if people merely worship and don't work?

C. ABBAS (Hyderabad Dn.)

I understand that in France love is a comedy, in England a tragedy, in Italy an opera and in Germany a melodrama. I want to know what it is in India?

A cradle song!

L. B. MANS (New Delhi)

When will Bombay become New York?

With Morarji Desai as the minister, it is soon going to be a Sahara making life itself a long mirage.

Who is more charming and attractive: Nargis or Kamini Kanshal?

I like Kamini. Nargis is still a child and has quite a few physical defects which detract from her femininity. Kamini is a nice, compact woman with plenty of verve.

S. P. VASUDEV RAO (Bangalore)

Is the span of life given to man short or long?

The evil ones live too long.

What is 'why'?

A red rag to the Congress bulls.

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)UL AZEEZ (Cannanore)

hy do the spectators close their eyes when they ıelodious songs?

The voices that sing are often better than the ces which present the songs.

RINIVASAN (Bombay)

hat is a woman's weak point?

Her pride with other women! Hurt it and you ve a devil on hand.

ERAJ KRISHAN (New Delhi)

hat do you think of those students of India and ın who hold interdominion students' conferences?

Incorrigible optimists!

LVANT SINGH (Kanpur)

here is Veena these days.? Haven't heard anybout her since long!

The only thing to heur ubout her is her baby ying' for milk and her husband crying for the oney which the brother took away.

RAJ URS (Mysore)

ave you any regrets?

None! My sins huve been acts of temperent and circumstances—both out of my control.

nd Zeb Qurcishi—sisters in life—make Ranjit's "Bhool Bhoolaiyan" an interesting picture.

What is the Congress without Gandhiji?

A caravan of circus clowns, each trying to entertain his own way.

KRISHNA LAL ARORA (Mathura)

Should a blind man's wife need paint?

Women paint their faces to flatter their mirrors and mirrors are not blind. They have two doting eyes.

S. MAGDUM HUSSAIN (Madanapalle)

Can destiny be altered by prayer?

No, but you can be better prepared to meet it with prayer on your lips.

Please name the prophet of Hinduism?

Hinduism is not a religion revealed by a prophet with a code book in hand. Hinduism is a philosophy of life which has come down through ages and taken wisdom from new thought through its eternal journey.

KAN N. BHAG (Grimsby, England)

What do the common people in India learn from their pictures?

Thieving, pickpocketing, drinking and other anti-social "arts" including gunrunning which the latest picture "Apna Desh" teuches.

J. H. ABDUL AZEEZ (Madras)

You have wrongly stated that the Andhras are a set of rowdies. Please withdraw that!

Oh, get away! I have received numerous threatening letters only proving that at least those who threatened me are damn rowdies.

What has happened to the Aly Rita romance?

The romance has ended. Rita is now in an ancient bed with Aly.

B. ANANTA KRISHNAN (Anantapur)

When does an actress go a-begging?

When her pictures fail in a row, she stands in a queue.

Suppose the "Garden of Allah" (Pakistan) disintegrates! What will there be?

There will always be Islam, a greater state than all earthly states. A religion, that was preached by one man 1300 years ago and has over 220 million followers today, cannot disintegrate so easily.

KR. RAJENDRA SINGH (Agra)

Who is in danger: a Hindu in Pakistan or a Muslim in Hindustan?

See "Lahore", a Jaimini Dewan production and you will know how Hindus move about in Pakistan.

Can there be loafers among the rich?

A loafer must always be rich, otherwise how could he afford the time and money he wastes!

A. S. NARAYANAN (Madras)

Do the stars whom you criticise so impartially dare to see you eye to eye?

Most of them are my personal friends. They realize that I have an unhappy profession to follow.

SURESH CHANDAR (New Delhi)

What is your attitude towards Communists?

I like their basic philosophy but disapprove of their methods and dislike their allegiance to Moscow.

What do you think of the name of Gandhiji being exploited for all sorts of private advertisements?

When Gandhiji's direct heirs, the Congress leaders, are using his name as a slogan for getting votes, how can the commercial people be stopped from cashing his name? We have only one saint for millions of sinners.

ARJUN RAJ MEHTA (Jodhpur)

Though I am no follower of Asoka Mehta, why do some of my friends call me by his name?

Have you got a convict's beard and a hollow chest?

Between the Communists and the Socialists who shout the louder?

The Congressmen! They singe the ears of both.

Have you ever heard of the freedom to make a fool of oneself?

Don't we see some of the Congress ministers enjoying this freedom?

D. N. VISWESWARIAH (Bangalore)

Is it true that you are fond of Mysoreans?

I have not met a single good-looking one yet. Wait till I meet one.

Sardar Patel never seems to wear the Gandhi cap. Why?

He has nothing to hide under it.

Why does Pandit Nehru discard the Gandhi cap when abroad?

Didn't he say something about being a Roman in Rome? That is the trouble with our politicians! They become Romans too often and take us on a different trip every time.

MISS SUSHILA MUDLIAR (Nagpur)

Why is it assumed that to cook is below the dignity of men?

Only as long as a woman is around! Men cook pretty well and quickly when there is hunger in the stomach.

What will be the fate of the film industry if you retire from active service?

It won't be worse than what it is today. When bad film producers die, new bad ones are born. In the film industry people don't improve. They just die.

S. K. CHOPRA (New Delhi)

Will kissing be introduced on the Indian screen during this century?

There is a fair chance. Minister Morarji is 53 and there are still 51 years to go in the century, unless of course, Morarji, with his usual flair for doing all things himself, decides to inaugurate the next century himself.

Many ugly, obnoxious and undesirable faces which should not be there can be seen on the screen these Why?

Luck of the faces and bad luck of the who pay for them. Stop paying for ugly fac the producers will search for beautiful ones

BRIJ DATT SHARMA (Tundla)

What is your pet dress?

Shirt and trousers—the minimum requi law.

Is love a foolishness?

Yes, when it starts mocking at you fro cradle.

K. K. BAIJAL (Kotah)

Do you believe in the existence of God? If what ground?

On the ground that I am still living in the of these film thugs.

N. RAJAGOPAL (Mysore)

Have the poor any pocket to contribute to th dhi Fund?

The only pocket the poor have is their st and that is empty most of the time.

Why do many Muslim producers produce stories?

In India money has not yet been convert Islam. It still professes the Hindu religion

Do Americans love Indians?

If they are rich.

Isn't life a dream?

A dream that walks from morning till e in search of bread and butter.

What does art confess?

Its martyrdom at the hands of mercenar dals through ages.

Should one obey one's conscience?

No! If you do so in these times you wi bably be called an enemy of the state and p jail. That is a bad place for a conscience.

Say something about R.S.S.?

Royal Society of Sufferers.

K. V. S. PRAKASA RAO (Ganapavaram)

What is your opinion about the present film ship?

Sincere but unintelligent and unimagin With the exception of a few, the rest of our ce are not qualified to do intelligent censorship

MULKRAJ ANAND (Bombay)

Who are more god-fearing: Americans or Rus

Americans are god-fearing. Russians are of God.

S. C. SIVANANJAPPA (Sangenahally)

Do you charge anything for your autog photo?

Rs. 10|- for an autographed photo post your door. Send the money by M.O.

S. NARAYANA RAO (Fort Cochin)

Though it has been officially denied, it is ru

etaji Subash Chandra Bose is alive. What is your
n about it?

When human beings die, they leave behind ead bodies. Has anyone seen Netaji's dead body?

BOROOAH (Gauhati)

hy do makers of snows, hair-oils, soaps etc., use es of actresses in their advertisements?

Cheap products are often sold with cheap argu- ents.

hat state language do you advocate for India?

English for state purposes and Hindustani for ntact with the masses.

NARAYAN N. PANWAR (Jodhpur)

hy doesn't Suraiya go to Pakistan?

Why should she? People live where they get read and what a bread this little one is getting!

ATEL (Mbale, Uganda)

hat nationality should the Khoja community

Many Indian Khojas have adopted Pakistan as eir fatherland even though many of them still ve in India for their bread. The African Khojas nnot do better. By religion and instinct all Mus- ms rightly belong to Pakistan and Khojas are Mus- ms first and last.

V. SUBRAHMANYESWARA RAO (Madras)

ly friend wants to be a son-in-law at least to an .. not for status but for getting a job somewhere?

In the field of jobs M.L.A's are not so produc- ve these days, most of them being party dumb bells. ome of the ministers are more fertile. They influ- nce even commercial firms.

MADHWAN (Bombay)

s there any personal hatred between you and the cap?

None, but I don't like the misuse of a good ymbol.

AVA CHANDRA PANDEYA (Lucknow)

hat are cinegoers to do when the show-house pro- rs do not pay any attention to their grievances?

In Pakistan they set fire to the cinemas but in ndia we can boycott them or do peaceful picketing.

IASKAR RAO (Pundi)

s prayer necessary to win the love of God?

God is everloving but you need prayer to hyp- notize yourself with His love and with it feel the livine glow within yourself. Prayer is the conduit hrough which man can receive divine love.

VENKATA RAO (Mysore)

America is licking the shoes of India now. What

Looking at the shoes, you have got the faces nixed up.

YAM SUNDER (Guntur)

s there any book or magazine describing you in

There are over 400 different magazines and eriodicals in the country which describe me in bits. Collect them and you will know what I am not.

K. BALACHANDAR (Bangalore)

Man has defied the world, committed murders and heroic acts, risking his life just to win a woman. But what has woman done for the sake of man?

She has gone to bed with a brute and made him the father of mankind.

Is it romantic to elope with a girl?

It is romantic all right but it is a terrific strain on the purse.

K. C. BADRINARAYAN (Bolarum)

How can one love a liar?

It is difficult to do so but if she is young and has curly hair, it is a bit easier.

A. R. SUDAN (Ferozepore)

Why can't one be happy without virtue?

Of course, one can! Absence of vice is virtue. You don't need to specialize in a particular virtue to be happy.

MISS M. KATHYAYINI (Madras)

H. G. Wells in his book entitled, "The shape of things to come", says that there will be no such institution as marriage in the world that is to come some two thousand years hence. Don't you agree with me if I say that such a world will be better in all respects than the present one?

Yes, we can then scrap these anti-bigamy laws thrust on us by the Congress ministers. But what does Wells say about labelling the brats?

Kamini Kaushal is reported to have been given an excellent role in "Paras", a social story, produced by P. N. Arora and directed by Anant Thakur.

IT'S BEING PRODUCED AT DECCAN STUDIOS, POONA.

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Punjab & N. W. F. P.: Qaiser Films, 23 McLeod Road, Lahore.

Bombay Agency: Kamal Film Distributors, Kamal Talkies, Sandhurst Road, Bombay.

M. MARGABANDU (Madras)

When does a wife wish to die long after the death her husband?

When she has youth and he has money to leave behind.

AKSHMI KANHAIYALAL TANDON (Shahjahanpur)

Do the people of India deserve the Congress government?

Our people didn't bargain for what they are getting now. They have been stabbed in the back by a power-crazy clique. If the idiots elect the same people again then they will richly deserve their future.

C. MOORJANI (Poona)

Of the following what are you: a Socialist, a Communist or a Congressman?

I am a Congressman who likes Socialists often and admires Communists, sometimes.

. K. BHIDE (Bombay)

Inside the film studios are there any cases of robry?

A few winks and smiles at the most. But no one bothers about this junk.

What is the difference between a professor and a m director?

A professor opens old tins, the director fills up new ones.

SHEIKH MOIDEEN (Wadakkanchery)

Can a wife search her husband's pockets?

One who does it is not worthy of being a good man's wife.

A. DIKSHIT (Balrampur)

Why didn't India join the Atlantic Pact?

India has neither food nor money nor arms. The only way India can join any pact is with the photographs of her present leaders and stories about her past glories. It is difficult to win an Atomic war with that stuff.

P. A. SUMUKHAN (Quilon)

Why can't you reduce the price of "filmindia"?

And live on the mercy of film producers?

RAN NATH CHIBER (Delhi)

Why are the people of India nowadays tired of our ime Minister's speeches?

He sings the same lullaby forgetting that starving stomachs don't sleep with songs.

If you happen to address a session of the U.N.O., en what would you tell the members?

I would ask the members to go back home and grow cabbages in their backyard. That would be something useful at least for the dining table.

V. PRAHLAD (Secunderabad)

Why is it that so many qualifications are needed to come a clerk while nothing is needed to become a nister?

The clerks make the ministers look clever and intelligent. We must therefore have well-qualified clerks.

What would Gandhiji have done if he had lived other 15 years?

He would have committed suicide by fasting unto death.

V. S. KAMATH (Bombay)

To which political party do you belong?

I am nowadays a disgusted member of the Congress.

T. N. SARKAR (New Delhi)

Whenever I catch the sight of any pretty dame, I get good feelings within me and I think it is love. What should I do?

The same thing used to happen to me till one day the dame turned round and married me. And now all dames pass without raising even my eyebrow.

UMESH C. AGARWAL (Lucknow)

What is the significance of tree planting by our so-called popular ministers?

They must do something besides tall talking. They probably want to turn the state into one big jungle.

Rs. 500/- in 25 PRIZES EVERY MONTH.

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize. Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR JULY.

1st Prize: Rs. 100/- to Jayant Kr. Mohapatro (Patna); 2nd Prize: Rs. 80/- to Bismil Pathan (Ahmedabad); 3rd Prize: Rs. 50/- to Jagdish Prasad Jain (Hapur); 4th Prize: Rs. 40/- to P. M. Shah (Ahmedabad); 5th Prize: Rs. 30/- to Kumari P. M. Bailey (Meerut) and 20 consolation prizes of Rs. 10/- each to the following:—H. V. Narayan (Anantapur); Aftab Ahmed (Lucknow); K. G. Mathur (Ghaziabad); C. D. Merchant (Bombay); R. Parkash Gupta (Delhi); Miss Sakina B.A. Kayum (Calcutta); Gunvantrai B. Desai (Navsari); A. M. K. Sundaram (Madras); Harihar Shaw (Dumka); D. A. Padmanabhan (Coimbatore); Miss Sundari Reddy (Kurnool); Chand Behari Lal (Delhi); Santo H. Ajwani (Calcutta); V. V. Krishnarao (Dharwar); P. P. Dambal (Bombay); A. S. Naidu (Secunderabad Dn.); S. K. Chopra (New Delhi); Gurudev Singh (Patiala); D. N. Visweswariah (Bangalore) and N. Rajagopal (Mysore). Money Orders are being sent to all the prize winners.

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Graceful and tantalizing, Geeta Bali plays a smart role in "Bari Behen", a box-office top-liner, produced and directed by D. D. Kashyap for Famous Pictures.

NARGIS—

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Fraud That Is Entertainment!

By: Sushila Rani Patel

Seeing motion pictures in India needs the proverbial patience of Job. The theatre conditions are so bad and the annoyances so many that one always repents for being a fool, for the umpteenth time, and going to a theatre to see a picture which the daily newspapers scream out to be the best ever produced during the century.

These annoyances are strictly divided into two main divisions: those provided by the theatre owners and the rest by the motley crowd of filmgoers.

Irritated beyond endurance by the aggressive publicity of the producer when you consult your wife about seeing a picture, you get your first shock when you discover that your better half knows more about the picture than you do after reading all the advertisements. The neighbours have kept her well posted and she already knows a song or two having heard the gramophone records next door about a million times.

You fix upon a Sunday and knowing that Indian pictures draw large crowds, you rush out early morning to the cinema to buy tickets in advance. But however early you arrive, there is always a large crowd before you and you wonder whether all these blokes in the queue in front of you had slept there the previous night. Tickets sell out quickly and by the time your turn comes, the whole lot is sold out and you face only the closed box-office window. Just when you feel disgusted with it all, the cinema Pathan informs you in a kind manner that you can buy tickets in the blackmarket at the time of the show.

Having promised your wife the show of shows, you naturally do not like your lunch to be spoiled. The decision to go to the show, anyhow, is therefore finally taken.

Sharp at three o'clock, half-an-hour before the show, you arrive with your wife at the theatre and after a small wordy warfare with the hack victoriawalla you land safely on Mother Earth and look out for the other shark—the ticket blackmarketeer. He is there as sure as the policeman who is supposed to stop his racket. The tickets cost you three times their original price but then a wife is a wife after all and worth all that.

You go to the auditorium entrance and there are many others before you so the gentle door-keeper pushes you back roughly and in doing so touches, of course accidentally, those parts of your wife's body which are the privilege of your future baby. Like a man you naturally resent this as you don't fancy a wrong man bringing a blush to milady's face. After a small altercation with the door-keeper who orders you to get out of the crowd and go back home, you decide to forget it all and ultimately stumble into the dark auditorium in which already a number of slides advertising Gandhi shoes, Jawahar jackets and Vallabhbhai masalas are being shown.

DIGGING INTO THE SHADOW

As Indian theatres have long rows of seats the usher points out your seats with the anaemic flash of a torch and somehow after stepping on the toes of a few already sitting you arrive at your seats. Your wife has in the meantime felt a few digs in the dark from inquisitive people who are curious to find out whether the shadow crossing their horizon has some substance in it. She of course brushes them off and blushes in silence for fear that your manliness may again be offended.

You are in your seat now and suddenly you become aware of a stink pervading the auditorium. It is the open dirty lavatory immediately outside sighing out the smell of a thousand empty bladders. Out comes your handkerchief with a few drops from the lavender bottle which your father-in-law had presented to you at your wedding. But the lavatory has a stink which would make even Yardley, the perfumer, commit suicide in desperation.

It is hot now and you look up for the fan. You hear it alright being an eleven-year old noisy gadget but it is so high up in the heavens that it fails to strike you with its breeze. You are now sweating and annoyed and you look at your wife for being the cause of it all.

Just then, however, the censor certificate of the main picture flashes on the screen and you hear a thunder of claps from the lower classes and you wonder what was in the certificate that got the applause. Probably the clumsy and childish handwriting in which the blanks were filled in!

Now starts the picture and suddenly you feel a shoe digging into you at the back. The gentleman behind you is making himself more comfortable and you fail to understand why your posterior is needed as an accessory for the purpose. So you turn your head and stare at him.

The man behind explores her posterior and pinches her with the toes—of course, gently.

He, of course, doesn't understand and says: "The picture is in front of you. Why are you looking back"? And you tell him sternly about his leathered toe and reluctantly he permits the limb to fall to the ground.

EXPLORING THE POSTERIOR

But you don't know what your young and beautiful wife has been going through since she got into her seat. The man behind has been actually exploring her posterior and at times even gently pinching her with the toes and she is very angry and annoyed but is afraid to tell you. She doesn't want a row in the theatre and the man behind knows it and feels considerably encouraged. At intervals your wife shifts her seat and passes her hand behind and you wonder why she is so restless and fidgety seeing that she was so anxious to come to the picture. You even ask her the reason but she says nothing.

Now the man next to you suddenly pushes out your arm from the common arm rest and settles down to see the picture. You look at the burly fellow and decide to be quiet but by now you have become so conscious of him that you forget the lavatory stink and suddenly realize that your burly neighbour has not had a bath for a week and is smelling like a dead rat. You tilt a bit towards your wife to avoid contact with this dirty fellow but the man behind you suddenly pulls you up and asks you to stop tilting and sit straight as by tilting you obstruct his vision. So you are once again too near the jumma-jumma bather with your right hand holding the kerchief to the nose all the time.

THE SIKH TURBAN

The heroine has now begun to sing a popular song but with her begins the chorus of a hundred more from the audience. The man next to you is actually stamping his feet to the rhythm of the song and at times repeating the refrain. He is a burly man and has a strong, hoarse voice which does not synchronise with the heroine's music. But with his mouth open for music, you get a blast of his foul breath. Heavens! You tilt again towards your wife and again the man at the back asks you to sit straight.

Your wife is by now absorbed in the song but she cannot see the screen fully with a big Sikh turban obstructing her view. So she tilts a little towards her left hand neighbour and begins to take interest in the scene. The left hand neighbour happens to be a lonely bachelor who misunderstands your wife. He takes her tilt as an approach and "accidentally" pats your wife on the arm. She recoils with a shock and you ask what has happened. Of course, nothing! An Indian wife never wants a row.

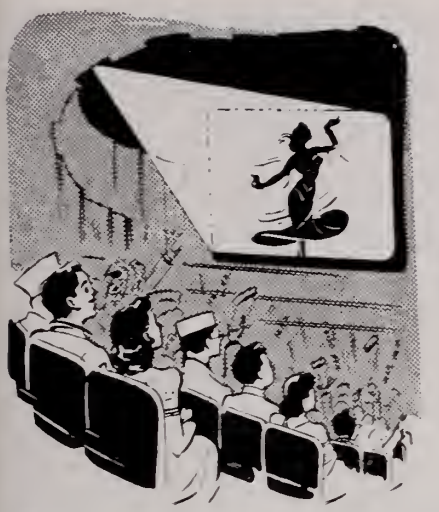
A little later she again tilts to her side to avoid the Sikh turban and the man to her left again "misunderstands" and this time rubs his arm against hers. It is the common arm rest that allows it. Your wife has now a strange arm touching her arm and a couple of toes in her posterior constantly exploring.

"MAR DALA JANI"

Now a dance flashes on the screen. It is Cuckoo, the curve and hip-roll girl of the Indian screen and people start whistling and making many other significant noises which embarrass you more than your wife who knows how vulgar men are. Some one throws a few pice at the screen and the burly man to your right tilts on your side giving you another blast of his foul breath, and taking some small change throws it at Cuckoo saying "Mar dala jani". You look at him inquiringly but he mistakes your curiosity as appreciation and gives you a heavy endearing slap on your thigh and says: "Kya achcha nachti hai yar". Your thigh now smarts in appreciation.

As Cuckoo whirls around with rhythm on her feet and spring in her curves, almost the whole audience, except you and your wife, seems to sigh in chorus: "Hai!" "Hai!" "Mar Dala!" Even the Sikh turban in front gets excited and shuttles about and your wife is forced to move her head in sympathy with the turban. The man to her left misunderstands your wife's movements as natural excitement and quite spontaneously puts his hand on your wife's thigh. Your wife jumps suddenly and you pull up the man with "Seedha baitho na!" and he says: "Ha, ha, aur kaisa seedha baithega?" That ends Cuckoo's dance and the Sikh's turban is once again planted straight.

The big Sikh turban in front covers the screen completely and she dodges it from side to side.



"Mar dala jani" shout all in a chorus.

"MARO, MARO SALEKO"

There is now a fighting scene on the screen and the hero is shown testing the frame and upholstery of the villain with a few well-aimed hits. That seems to excite every one and every one seems to shout "Maro, maro saleko!" Many in the audience get up and whistle but the man to your right gets excited and spits right and left and you use all your wits to save your dress from being painted red with the pan and betel juice. The man at your back gives you a few kicks mistaking you for the villain and your wife's posterior receives more excited attention from the man behind her. The fight ends with your neighbour finally spitting on your trousers but you don't discover this personal tragedy till you go out during the interval.

It is interval now and the lights reveal your neighbourhood of ill-dressed cut throats, pickpockets, labourers and scamps. It seems that you are the only middle-class guy in the upper class rows. Yes, labourers are being paid better these days than the white collar workers and the labourers now purchase better class tickets at the cinemas and attend the shows with filthy clothes and more filthy manners.

By now you are nauseated and you need a cigarette very badly. Congress ministers won't let you smoke in the auditorium and you don't feel like going out leaving your wife alone in that company. So you take your wife with you and as you stand in the gallery smoking like hell your poor wife stands by your side quietly—a target of a hundred idle eyes which seem to have seen a woman for the first time since they opened out on this world. It is all so irritating but you can't stop people from seeing. Can you?

"PISTA KHAO, BEHEN!"

Well you are in again in good time to avoid stepping on any one's toes but as you take your seats some one thrusts under your nose a tray full of pistas, badams and other nuts and you soon see a crowd of theatre vendors selling all sorts of things to the hungry and thirsty souls. You decide not to buy anything as the noise made by your neighbour cracking the pistas annoys you. You even look at him and he offers some pistas to you. You re-

fuse as gently as you can but then he goes a step further and stretching his hand across you offers some to your wife saying: "Lev behen, pista khao". She doesn't know what to do and looks at you appealingly and you save the embarrassing situation by nodding your permission to her to take them. With trembling hands she takes the pistas and your generous neighbour gives a handful more to her and she coyly says "bas". And then the neighbour gives you a handful saying, "tum bhi khao yar" and you with all anxiety to terminate this excessive affection accept the pistas.

That establishes a brotherhood between you and your neighbour and you soon forget the pan stain on your trousers though it is difficult to run away from the different odours round about you. You wonder why theatre owners don't insist on filmgoers taking a bath before a show and cleaning their teeth and wearing clean clothes and learning good manners. You feel that people who can afford to pay for those high-priced seats three or four times a week can as well meet your requirements.

"BACHCHEKO DOODH PILAO"

The lights go off now and once again you are seeing the picture. The villain has now got hold of the heroine and he is beating her almost

"Bachcheko doodh pilao"

Mohana is aggressive and Gope is in distress in "Patanga", produced by Varma Films.

mercilessly. That wakes up the tiny tots in the audience and from almost every female lap comes a scream of fear. The little ones are reminded of their domestic quarrels and start piping loudly till there is an almost unbearable din in the theatre. Now come shouts of protest from different quarters "bachcheko bahar le jao" and some even give helpful suggestions shouting "Doodh pilao". You have no child of your own yet and you wonder why people have to expose these liabilities of their privacy to such public ridicule.

Now you are witnessing an emotional scene between the hero and the heroine and the high-flown dialogue seems to go over the heads of several people. The Sikh turban opposite your wife suddenly starts talking in Jullundari Punjabi to a little woman by his side and explaining the situation in loud and vivid words. The Sikh voice is so near you that you miss the screen one completely. But you can't complain as in the dark that turban looks like perching on a broad wall.

PERPETUATING THE FRAUD!

In the midst of this emotional sequence comes the squad of interval hawkers collecting money and searching for glasses with torchlights. They bend and see everywhere, disturb a score of people and excavate one glass from the meshes of legs in the darkness. There is now the bill to pay with the coin jingling annoyingly on a china saucer and the flashlight lighting up the saucer at quick intervals. That emotional scene is completely ruined by now and so is your taste for the picture. Some one behind you now starts coughing violently and in doing so drowns the final climax of the story.

The picture ends as suddenly as it had begun—a favourite trick with Indian producers—and before the national flag is even flashed on the screen, your entire neighbourhood seems to be rushing for the exits, trampling on your toes and pushing you back into the seats every time you stand to respect your nation's flag.

You return home angry and sulking and your wife is sore and blue in parts she would not like you to see. But when your neighbour asks you next day how you liked the picture you say with devilish delight: "It was wonderful. You must see it with your wife".

And thus you help to perpetuate the fraud that entertainment is in India.

Jaimini Dewan Deserves Congratulations!

'Lahore" Captures the Dread Of 1947 Riots!

We admire the courage and enterrise of Producer Jaimini Dewan in roducing this picture which has ıcceeded in vividly portraying the read and the death that the city of ahore is today—or was immediately after the August riots—to the indus of India.

The picture "Lahore" is to that xtent an unforgettable document hich unfolds. in a sympathetic and et in an unmistakeable manner. the rutal fury that turned the cosmoolitan past of the Punjab's proudest ty into a bloodstained shambles of ommunalism.

And because this picture succeeds bringing home their shame to the itchers of human brotherhood. it as been summarily banned in Pakisn. The official ban only helps to rove the guilt of the people involed in this national tragedy and the uth of the theme presented by the roducers of "Lahore".

While the other profit-conscious nd censor-scared producers left this bject—the most human theme of e most inhuman episode in our rtion's life—severely alone, pander g to the brutal passions of comunal criminals. it is a heartening ght to see a small producer like imini Dewan. taking courage in s two little hands and doing someing which has not been done fore. That is why he deserves our ngratulations.

And is Jaimini Dewan justified in king up the bleeding memories of ose dreadful days when communal tred rushed with religious fanatism to tear open even the motherly mbs of the non-believers and to rust lust and religion on those nidens who were till yesterday so iny sisters in a cosmopolitan broerhood?

Yes, the grim and shameful story the August riots must be told ain and again and more vividly ın has been done in "Lahore" to e Hindus, the Muslims and the khs. till the children of those who rpetrated these outrages spit back their elders in utter disgust d in doing so contribute to a new derstanding in human relationship.

LAHORE

Producers:	**Jaimini Dewan Productions**
Language:	**Hindustani**
Dialogue & Songs:	**Rajinder Krishen**
Music:	**Shyam Sunder**
Photography:	**Chandu**
Sound:	**Mukul Bose**
Cast:	**Nargis, Karan Dewan, Kuldip, Om Prakash, Pratima Devi, Gulab etc.**
Released At:	**Minerva, Bombay**
Date of Release:	**6th May 1949**

Directed By
M. L. ANAND

The memory of these tragic incidents must be kept green with its grim lesson and fear so that never again shall such inhuman episodes be enacted in the future career of the free people of India and Pakistan.

As long as "Lahore" remains banned in Pakistan. the guilt of her people shall remain self-confessed with an additional emphasis that the people of Pakistan are not even ashamed or repentant over the brutal acts of a dreadful past.

A ROMANTIC MUDDLE

As is usual with Indian producers, "Lahore" is also a muddle of romance and recent history. The first half is a tame romance which begins like that foreign picture "Over the Hill" with the son getting into the clutches of law for the crime of his father. This incident has also been used in another Indian picture "Mere Lal" which, incidentally, is almost a carbon copy of the foreign picture mentioned above.

The boy, Chaman, has, of course, a sweetheart in Lilo. Though the boy is not ultimately convicted. in a measly court scene of only four persons, the scandal of his father being a thief shakes his romance with Lilo and Chaman starts letting out his effeminate sighs and wails.

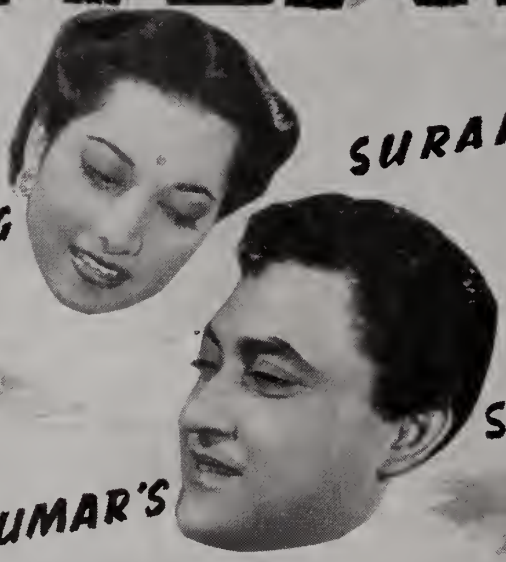
At this stage, the terror of August 1947 strikes and all the characters in the story are tossed about on the mad, blood red waves of communalism, each to his destiny. Very soon, however. we discover Chaman with his mother and Lilo's mother in a refugee camp in Amritsar while Lilo, the Hindu girl, is in a Muslim home in Lahore. the victim of a strange man's lust. veiled and caged in a different religion altogether. The only thing that belonged to her past were her tears which still had the purity of her mother's milk in them.

Shyam and Rehana say it with romance in "Surajmukhi", a social story produced by Madhuban.

PRODUCER, DIRECTOR **R. C. TALWAR** PRESENTS...

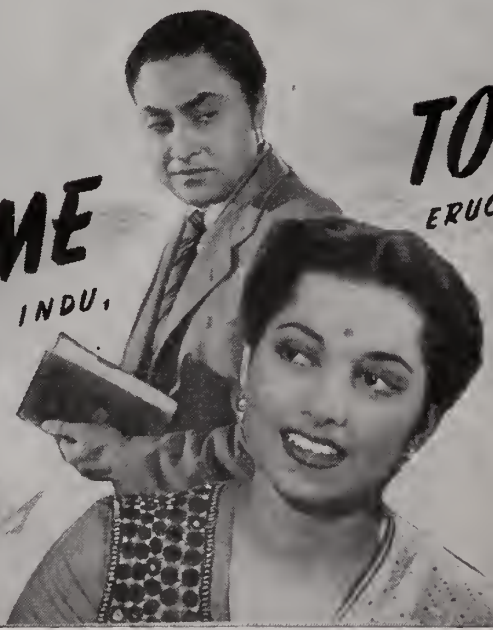
A Riot of Song & Romance in **TALWAR FILMS'**

KHILARI



MEET CHARMING SURAIYA...

AS ASHOK KUMAR'S SWEET HEART!



FIRST TIME TOGETHER!

WITH KUMAR, INDU, ERUCH TARAPORE & SUNDER

Dialogue CASHYAP J.S.
Music HANSRAJ BEHAL
Songs NAKSHAB

GM

Being produced at:

BOMBAY TALKIES STUDIO

MALAD—BOMBAY.

SALMA PAYS THE DEBT

Lilo becomes a very pathetic character in this strange environment with chick curtains shutting out the world, with a caged parrot making idiotic sounds and with a heavy-shoed strange man darkening her once chaste destiny. Silent and speechless she resigns to her cruel fate shedding Hindu tears in the tragic whirl of a Muslim life.

In refreshing contrast to the cruel fate of this girl is shown the good fortune of Salma, a Muslim maiden, who is rescued in Amritsar and escorted safe to Lahore by Chaman when he goes in search of Lilo.

Chaman, trembling with fear, reaches Lahore and meets his brother serving there as a waiter in a Muslim costume. Together they hit upon a plan to rescue Lilo. Dressing themselves as vegetable hawkers they contact Lilo but the girl, ever conscious of the sanctity which Hindus attach to the person of a woman, refuses to go with them at first but on seeing Chaman's pitiable state in love she agrees ultimately to ask the censure of society. Salma, like a devoted Muslim maiden, helps Lilo to escape from her cruel fate and the story ends happily with an emphasis on the duty of our men towards our ill-fated rescued women.

Recruit M. Anjan, c/o Sri M. L. N. Acharya, Buckinghampet, Bezwada, (Kistna), is 5'-10", a radio dramatic artiste, and has acted in amateur theatricals. He knows Hindustani and is capable of playing comic roles.

THE TRAGIC NARGIS

As a motion picture, "Lahore" has very poor production values photography particularly being very clumsy and primitive. Nargis suffers the most at the hands of the cameraman. The direction is poor and censor-scared. The music which opens with classical strains of Hamir soon peters out as the picture progresses and gets into the usual rut of film music.

Nargis gives her usual good performance as Lilo, the Hindu maiden. When the story takes the pathetic turn and Nargis has to say it with tears she at once comes into her own with a face that moves every one.

The usually insipid Karan has surprisingly done well in this picture as Chaman. If his brother slaps him a dozen times a day on either cheek, there is a chance of his face improving for the screen.

Om Prakash does very well as the prodigal son of the Hindu family.

To those who wish to live indirectly for a moment in those dark and dreadful days of rape and murder on the new frontiers of India, we recommend "Lahore" though it is a poor entertainer otherwise.

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READERS' STORY GUIDE

"Bari Behen" is a very popular picture which is drawing crowds all over the country. It is a story of two sisters, Shama and Kiran, tossed about mercilessly by a cruel and selfish world. Producer D. D. Kashyap has produced and directed this picture and made it a document of terrific human appeal.

Ajit believes in seducing young girls for their sex and money. His is a game of profits without investment.

Shama comes to the old experienced colonel of the army to get sympathy and advice.

Dr. Shyam loves Shama with a heart so rare in this modern world.

FLASHES FROM "BARI BEHEN"

FAMOUS PICTURES

It is the old colonel who bucks up Dr. Shyam when the first dark clouds of love threaten.

ve makes the medico a patient. ıough his cure stands by his de. the dose is still not given.

Shama, modest and self-less, sacrifices everything for her younger sister.

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"Bari Behen" Draws Huge Crowds!

Picture Becomes A Mass Entertainer!

The only good reason why this picture has been produced is possibly the anxiety of the producer to open a small gold mine for the slump-weary exhibitors. "Bari Behen" is doing that job splendidly the way it is drawing the masses daily to the Imperial Cinema in the city to see the love tangle of a couple of ugly girls thrown against a couple of insipid boys with a couple of fat persons thrown in for humorous punctuation.

The story is a concoction, pure and simple, with the usual box-office formula which does not strain one's intelligence or imagination at any stage throughout the picture. It is a marvellous feat to find this writer-producer, Kashyap, doing a story at the lowest mass level continuously from the first foot to the last without even a single mistake of a lightning lapse of intelligence. D. D. Kashyap deserves an Oscar of the Faquir Mohamed variety for this unique feat.

USUAL LOVE TANGLE

The plot is about two ugly sisters, Shama and Kiran. Shama, the elder one, takes up household work to give an education to Kiran, the younger one. While Shama slaves at her work in some far away hill station, Kiran, instead of studying, has fun with a scamp called Ajit.

Dr. Sham, the son of the family where Shama works, soon gets interested in Shama and begins to love her. He must be a poor student of anatomy to fall in love with a person like Shama.

In the city Ajit makes Kiran pregnant and runs away leaving her stranded. Kiran now arrives at her sister's place and to avoid the shame of the whole affair, both the sisters leave suddenly for a strange place. Dr. Sham is heartbroken and like the usual she-man of the screen he sings a song about love and its guile etc.

MEDICAL DHOBIES

Kiran delivers the goods shortly and Shama supports Kiran and her child by working as a nurse with an idiot called Dr. Ramesh. The screen doctors provide a bad advertisement to our modern medicos. They carry a barber's bag and look like dhobies wearing borrowed clothes. It is a pity that Indian directors do not realize the importance of these small characters in correctly portraying the atmosphere of a story.

Now it is Dr. Sham's turn to fall ill. Like the she-man that he is, he suddenly starts shivering one day after bringing home his barber's bag and from then onwards he keeps hovering between life and death for no apparent reason except to see the strange anatomical composition called Shama.

There is an old colonel with tender points in the story who now rushes to Shama and brings her back alive to the she-man hero. The climax is soon reached in which that scoundrel, Ajit, is quickly put on the crucifix at the point of a gun and the she-man hero rushes from his shivering bed into the two outstretched anatomical parts of Shama. It ends well, with every one more than damn satisfied.

BARI BEHEN	
Producers:	Famous Pictures
Language:	Hindustani
Screenplay:	D. D. Kashyap
Dialogue:	Rajendra Krishna etc.
Songs:	Rajendra Krishna etc.
Music:	Husanlal Bhagatram
Photography:	Surendra Pai
Sound:	P. S. Misra & Gopalram
Cast:	Suraiya, Rehman, Ullhas, Pran, Gulab, Geeta Bali etc.
Released At:	Imperial, Bombay
Date of Release:	8th April 1949
Directed By	D. D. KASHYAP

KASHYAP'S SECRET DESIRE

The picture has a couple of attractive songs one of which is rather lustily acted by Geeta Bali.

The picture accidentally reveals one of the personal suppressions of D. D. Kashyap when he brings in a tight-robed young fisherwoman rushing for medical aid to Dr. Sham. Working too near the Worli fishing village, it is not surprising to find this complex in Kashyap—otherwise it is difficult to explain the presence of a fisherwoman in the hills. But then Agri women also dress like that and perhaps Kashyap likes only the dress that gives an extra edge to the female form.

The picture is shot in an haphazard manner and seems to have been rushed through to keep the box-office date. The production values are, therefore, naturally erratic. Music is good, a couple of tunes being definitely attractive. The less said about Kashyap's direction the better. He has done better work before.

GEETA BEATS SURAIYA

Both the girls, Suraiya and Geeta Bali, are ugly but Suraiya is so carefully photographed—giving us a full face always—that she looks a bit pleasant especially with Geeta Bali providing the contrast.

In their work, however, Geeta Bali who plays Kiran leaves Suraiya, who plays Shama, far far behind. While Geeta acts, Suraiya merely makes faces. Geeta is certainly a more talented girl and she outclasses this Suraiya duckling completely.

Pran lives up to his natural face as Ajit while Rehman who plays Dr. Sham looks like a barber in wrong clothes. Ullhas looks a well-fed retired colonel of the army. An ayah in his household would have added more spice to the role. Retired colonels need people to help them about.

Well, the best part of "Bari Behen" is not in the picture but outside it, in the theatre and the street, where thousands clamour for tickets.

"Bari Behen" is a big box-office success whatever that may mean in India and exhibitors are destined to make money on this picture.

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The occasion was when she was required to play the role of 'BHARAT-MATA' in the Radio-Play 'BALIDAN' — the subject of the play being of course, the reaction to the most terrible tragedy ever in the entire history of humanity.

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"Meri Kahani" Becomes Popular Entertainment !

Surendra And Munnawar Save Picture !

"Meri Kahani" is truly a story of ɔries—stories which have appeared ı the screen before. In fact, the riter has taken so many incidents om different foreign and Indian ctures that a long list of pictures ill have to be given to trace each tuation to its origin. It is enough say that the writer has made quite good job of this story-pickpocket-g, in the latter half of the picture, hen the story takes a pathetic turn.

It is an age-old theme that is pre-nted in "Meri Kahani" and had it ɔt been for the good performances Munnawar Sultana and Surendra, ıe picture would have probably ıiled to appeal.

Vinod, an army man from the ristocratic social class, is in love ith Malati, the daughter of a poor llager. When Vinod returns home om his army service, his mother ants to get him married to Indira, rich ward in their house and of ıe same class of society. Vinod, owever, persuades his mother to gree to his marriage with Malati. lalati is shown as a misfit in the ıshionable world of Vinod and In-dira soon gets working to push the marriage on the rocks.

MERI KAHANI	
Producers:	Super Team Federal
Language:	Hindustani
Story:	R. D. Rajput
Screenplay & Dialogue:	Wahid Qureshi
Photography:	Keki Mistry
Audiography:	Y. S. Kothare
Cast:	Munnawar Sultana, Surendra, Sanobar, Pratima Devi etc.
Released At:	Super, Bombay
Date of Release:	22nd March 1949
Directed By:	KEKI MISTRY

Making Vinod's idiotic mother as an instrument of her vengeance, Indira soon succeeds in driving Malati out of the house leaving behind her infant daughter with Vinod.

In a convenient train accident, Malati is soon reported to be killed and Vinod becomes a love-sick "widower". Malati meets a good Samaritan in Jagirdar (so rare these days), and she lives quietly under his protection.

t is an anxious moment between Jairaj and Durga Khote in "Singaar", directed by J. K. Nanda.

When Rehana begins to emphasize her curves in "Actress", the audience goes gay.

Indira tries her best to get Vinod interested in her but the love sick "widower" clings to the memory of his first love.

Years roll by and the little infant of love, Nirmala, grows into a woman. She is also in love with Kishore, the son of Jagirdar. The threads of the story are thus pulled closer around the small world of Malati to reach the inevitable climax. Nirmala is married to Kishore and when she arrives at her husband's home, she sees Malati accidentally and is drawn to her for the usual mysterious reasons.

After the usual mysterious illness of the daughter and the angelic healing powers of the mother, the writer lands Malati in a jail on a false charge of stealing. At this stage Vinod appears on the scene and the entire mystery is cleared and it all ends happily.

There is nothing in the story for the intellectual. It is the usual sob-stuff with the usual emotional situations between the mother and the daughter. But the masses like the

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BOMBAY, (S. D.)

y, though it has been told so n.

INCONGRUOUS MUSIC

he production values of the pic- are quite good, photography recording being neither too bad nor too good. As all the songs have been written by Muslim writers, most of them have the "gazal" metre and tone with the typical Muslim philosophy which takes its sobs from the earth and its sighs from the stars and rolling them together sheds tears over the ever-tantalizing "jawani". The music, of course, is made to suit the "gazal" metre with the result that Hindu characters seem to let out Muslim sighs in melody and music creating rather an incongruous atmosphere.

Keki Mistry does a pretty good job of the direction, specially in the latter half of the story.

MUNNAWAR'S BAD LUCK !

From the players, Munnavar Sultana, who plays Malati, gives a very fine performance in the emotional sequences during the latter half of the picture. As a romantic village belle, she looks like a spinster who has been waiting rather too long but once she becomes a mother she starts improving, till with more and more grey hair she begins to live her role with vivid emotion and pathos. Had she had a better artiste than Leila Kumari, an idiotic looking girl, to play her daughter, Munnawar Sultana would have easily given the greatest performance of her life.

Surendra gives an intelligent performance as Vinod. He sings a couple of songs with an emotion which gives the words a new meaning though the tunes given to him are too common. If Surendra gets similar roles, cast in the Frederic March age and mould, we are sure he will give some of the best portrayals ever seen on our screen.

SANOBAR?

Sanobar, whose name and looks make it difficult to identify her sex, plays Indira and because of the sari she wears we are compelled to accept her as a female character in the story. She is no good as an artiste and whenever she tries to do something her big nose runs away with the face and expressions together.

Ramesh Sinha is a fine artiste and in his portrayal of the father of Malati, he gives a highly sensitive and emotional performance punctuated by good diction and dignity. The rest are no good, including the anaemic-voiced Pratima Devi who has now become a major headache of the screen.

But for Surendra's and Munnawar Sultana's work, "Meri Kahani" would have failed to appeal. They have saved the picture and given it a popular complexion.

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General Film Exchange: Jaipur. East Punjab: Friends Film Service Jullunder City. N. W. F. P. & For South & Bombay Presidency Contact: Varma Films, 5B, Tinwala Building, Tribhuvan Road, Bombay 4.

AT HOME AND ABROAD

TIED BY A RED

Vallauris (French Riviera), May 27.

Communist Mayor Paul Derigon united Prince Aly Khan and the glamorous Rita Hayworth in holy wedlock at the tiny Town Hall on Friday the 27th May.

After the wedding, a lavish reception was held attended by thousands of guests.

In Bombay, the Ismaili Khojas gathered together to wish their prince and the new princess all happiness and prosperity in their new partnership in spite of the Roman Catholic Church declaring the marriage as a sinful alliance.

IS THAT ALL?

Los Angeles, May 25.

25 year old Sabu, Indian stable lad, is on his wits denying the charges brought against him by 23 year old British ballet dancer, Miss Brenda Marian Julica in a paternity suit.

Miss Julica named Sabu as the father of her daughter, Michaella, born in Dublin on September 12, 1948 and demanded 500 dollars a month to support the child. She stated that Sabu Dastagir (his full name) had accumulated a fortune of more than $ 3,50,000 and received $ 50,000 yearly from his film work. Julica also claimed another $ 1,000 from him which she had spent on her child since her birth.

Said the elephant boy, "I absolutely deny the charges which Julica makes. I am going to fight this thing with all my might. Of course I knew her once and we were friends. That's all".

STOP SMOKING

Ambala, May 1.

Fire broke out in a cinema house on Saturday the 30th April causing damage to the extent of Rs. 2 lakhs. Owing to the lack of fire-brigade equipment, the entire cinema was gutted before the fire could be checked.

The cause of the fire is believed to be a burning cigarette end left in the cinema hall.

TRIAL MARRIAGE

Hollywood, May 23.

Hollywood star, Evelyn Keyes, the sprightly genie of "A thousand and one nights" has separated from her director-husband John Huston. She described the separation thus: "Despite mutual respect and friendship for each other we realize that as husband and wife we are incompatible. We are two people who want to take stock of our lives while there is still time".

Evelyn, however, will decide about a divorce after her European tour.

NO MORE DANCING

Salem, May 12.

On Thursday the 12th May, a motor car accident killed Mr. Bolanath Sarma, a South Indian cinema dance director and injured two others severely including film actress B. S. Saroja.

ALL OVER A TUB

Los Angeles, May 16.

Actress Eva Gaber, was granted divorce from 38 year old sportsman husband Mr. Isacs, on the ground that he preferred the yacht to his wife.

The settlement gave Eva 1,000 dollars a month for 11 years or 600 dollars in the event of his death.

Eva's rival is named "Serenade" and is still sailing with Isacs.

THE SHANKERS ACQUITTED!

Bombay, May 11.

Rajendra Shankar, Devendra Shankar and Ravi Shankar, brothers Uday Shankar, who had been charg with criminal misappropriation a abetment were discharged and t complaint against them was dism sed, the magistrate holding that t dispute was fit material for a ci court. The complainant was Sa Bardhan who alleged that he w the founder of the ballet "Discove of India" based on the book Pandit Nehru and the total coll tions from the ballet amounting Rs. 1,25,000 were misappropriat by Rajendra Shankar with the oth two abetting. The defence maintai ed that Santi Bardhan was not t founder of the ballet and that did not have any proprietary int rests.

SILENT AMBASSADRESS!

New York, May 17.

That slanderous anti-Indian fil "India Speaks" is now being shov in New York in the vicinity Times Square, the heart of the the tre district.

Mrs. Vijaylakshmi Pandit, o Ambassadress in America cou easily prevent the showing of th film, if she is not too busy acce ting Negro doctorates.

ALL THE SAME!

Calcutta, May 19.

As if 12 members were not enou to constitute a censor board, t more have been appointed to t West Bengal Board of Censors. Th

Prem Adib seems to be selling an idea to Nirupa Roy in "Hamari Manzil", social story of Famous Pictures.

e Shri Suresh Chandra Majumdar ıd Shri N. C. Sen.

VISUAL EDUCATION

London, May 19.

To make "Education for Living" British documentary film in the odern Age series, interesting and ılatable, Mr. Chuter Ede, Britain's ome Secretary, stars in it and dis- ısses child delinquency.

Mr. Attlee's daughter, Miss Feli- ty Attlee, will also be shown in e film working with a class of ddlers at a London nursery school.

Our ministers also walk through our newsreels but they squeeze the news out when they do so.

DIVORCING LAW

Hollywood, May 25.

Viveca Lindfors, a Swedish star and now a craze in Hollywood is to divorce her lawyer husband Folke Rogard in Sweden. On her return Viveca will marry Don Siegel who directed her in "Night unto Night".

LATE IN THE DAY

Hollywood, May 10.

Film actor Tyrone Power got married to charming Linda Christian in the Church of Santa Francesco, Rome. Tyrone is now a happy man and is anxious to "have a family". Said Tyrone, "Its about time I got started on that".

WISE BETTE!

Hollywood, May 25.

Hollywood glamour girls are not merely glamour conscious themselves. They are dabbing it on to their youngsters. Kathryn Grayson's young daughter appears with her in "Midnight Kiss". Deborah Kerr's little one, Melanie Jane has a tiny part with Jennifer Jones in "Madame Bovary". Judy Garland's Liza has already starred in a picture. Only Bette Devis is obstinate and has kept her daughter a hundred miles away from the camera.

ANGELA'S ANGEL

Hollywood, May 24.

Angela Lansbury, talented M.G.M. star, has been tied up in a life-long (we hope that it lasts longer than the usual film marriage) partnership with Peter Shaw. They celebrated their honeymoon in Paris.

NOW THE THIRD!

Hollywood, May 24.

Film star Gregory Peck is evidently a quick worker. Mrs. Gregory Peck is now expecting her third child. That little one will complete the Peck trio of kids.

RED FILM!

Lucknow, May 19.

The U.P. Government have banned the Russian film, "She defends her country" and its English and Hindustani versions, "No greater love" and "Madre Watan" respectively, in the whole of the province.

SIX SOLOMONS!

Bombay, May 23.

The Government of India have appointed a Film Advisory Board to advise the Films Division, Ministry of Information and Broadcasting. The six members of the Board are: Mrs. Lilavati Munshi, Mr. V. Shantaram, Mr. Frank R. Moraes, Mr. M. T. Vyas, Mr. S. A. Ayer and Mr. P. C. Chaudhuri, Secretary to India's Ministry of Information and Broadcasting. The function of the Board will be to preview all documentaries and newsreels produced by the Film Division and advise gov-

That bird doesn't seem to be happy in Nirupa Roy's hands in "Nanand Bhojai", a social story of Ajit Pictures.

ernment on such matters as may be referred to it.

If the members of this Board help to clear the present mess existing in the Films Division, they would be doing at least some service to the public who have always paid their taxes in time for seeing some badly photographed and outdated newsreels.

DECONTROL AFTER RECONTROL

New Delhi, May 5.

The Government of India have decided to decontrol the export of cinema talkie machines and their spare parts made in India, according to an announcement made by the Commerce Ministry.

NEW IMPOSITION

Bombay, May 23.

Under licences granted to cinemas by the government, it is compulsory for exhibitors to show "approved films" up to 2,000 feet at every performance. The films which are in English, Hindustani, Tamil, Telugu and Bengali will be supplied to them on reasonable rentals by the government.

STILL PLANNING!

New Delhi, May 15.

The Indian Library Association is planning to film the fast perishing and perishable manuscripts and out-of-print books in the libraries of India. The help of the UNESCO is being sought to start microfilm laboratories in India, whereby such manuscripts can be preserved.

RED FILM BANNED!

Bombay, May 23.

The Government of Bihar have banned the Russian film "She defends her country" with its two corresponding English and Hindustani versions in the whole of the province of Bihar.

Russian films are always found loaded with Communist propaganda and it is just as well they are being banned.

WELL DESERVED!

Dacca, May 7.

An unruly audience tore th screen, broke the chairs, ticket boxe and other furniture of the May Talkies on Saturday the 7th May

The cause for this vandalism wa a streak of light coming in throug the ventilator which was affectin the visibility of the picture. Thi annoyed the audience who took th law into their hands and created lot of confusion. The police arres ed four miscreants.

SQUARE DEAL TO LABOUR!

Lucknow, May 26.

The dispute between the propri tors of the Royal, Jagat and Elphi stone Talkies and their employe has been amicably settled by th Governor of U.P. on the recon mendation of the Lucknow Region Conciliation Officer.

The terms of agreement are:- Increased wages on the basis grades to be paid with effect fro January 1, 1949 together with dea ness allowance at the rate of 20 of the revised wages. Workers wh have not put in less than 30 day service to receive bonus in propo tion to their earnings in 1948. R instatement: The three gate keepe of the Royal Talkies and two othe who were dismissed, to be reinstat without loss of continuity of servi and with payment for the peri they were unemployed.

Wasti is pressing a point home in "Chunaria" produced by Kuldip Pictures,

RATHER CONSIDERATE

Madras, May 26.

The Government of Madras have sued orders prohibiting smoking dance and cinema halls in the ıole province except Madras city. ıe ban on smoking in cinemas, however, will be extended to the Madras y later.

RED FILM BANNED!

Madras, May 26.

The Government of Madras have llowed in the footsteps of the other o governments, U.P. and Bihar, banning the Russian film "She fends her country". "No Greater ove" (its English version) and ladre Watan" (its Hindustani version), in the whole of the province.

HULLO, MORARJI!

Cuttack, May 21.

Mr. Ghosh, Superintendent of olice. Cuttack, seems to realize the ive of the film in the field of edution. With the co-operation of his aff, he is producing a film about affic accidents, dacoity, robbery c., to train the police and the pub- in regard to their duties and resnsibilities. The commentary will in Oriya, Hindi and English. nother screenplay written by Mr. osh is called. "The glories of rissa" which will incidentally show e beauty spots of Orissa such as ndagiri Caves, the Bhuwaneshwar mple and the Jagannath Puri mple.

What about Morarji's boys?

AMATEUR SHOUTING!

London, May 29.

An interesting device which makes und possible with 8 mm films, is racting the attention of amateur ne-enthusiasts at the British Industes Fair now showing in London d Birmingham.

A thin cellulose tape coated on e side with a powered iron comund is attached to the cinema protor. The tape is run through the ojector at the same time as the film. ith the help of a microphone, the rson can record a sound commenry or dialogue or even music and ay it back immediately with the m.

The recording is permanent while tape can be erased in parts to rrect errors. After the sound ck has served its purpose it can be "washed" and used all over again for recording new sound.

So here's something to tickle amateur cine-enthusiasts and make them go hoarse talking and singing!

DEPORTING CHAPLIN!

Washington D.C., May 15.

U.S.A. Senator Cain has submitted a statement to the Senate Judiciary Committee saying that Charlie Chaplin be deported from U.S.A. because he sent a message to the French painter, Picasso, to head a committee of French artists to protest to the U.S. embassy in Paris against the Hans Eisler affair. Hans Eisler is the brother of Gerhard Eisler and a song writer and an alleged Communist. He had deportation proceedings against him.

CAUSE OF COMMUNISM!

Moscow, May 11.

Soviet writer Tatiana Tess in "Izvestia" has compared American and Russian films thus: "To stupefy and poison the consciousness of man, to show vice, murder and crime—the basest and darkest sides of human soul". The Russian films, however, show "a bright and noble world of great feelings. They have a high ideology and the lives of their fighting heroes are examples of service to the motherland, to the cause of Communism".

Don't miss the words, "to the cause of Communism"! No wonder the different provincial governments are banning some of the propaganda-laden Russian films.

BLACK MUSIC?

Durban, May 30.

The South African Broadcasting Corporation has banned the broadcasting of the recordings of Paul Robeson's songs, one of the world's greatest singers, because he is a Negro.

The Broadcasting Corporation has to fall in with Dr. Malan's ideas of racial prejudice, even in the sphere of art.

ASKING AND ANSWERING!

Filmindia's chronic prize winner, A. N. Narayana Rao, broadcast a talk in Kanarese on Wednesday the 1st June on "The Art of Questioning" from the Akashvani Broadcasting station, Mysore.

It is said that the broadcasting authorities seeing his innumerable questions being answered from month to month in "filmindia" asked him to give a short talk in Kanarese which Narayana Rao willingly accepted.

What about a talk, "The Art of Answering", from the guy who attends to 16,000 letters every month?

It is a family situation with Durga Khote, Rehana and Yashodhara Katju from "Surajmukhi" produced by Madhuban.

HINDUSTAN CHITRA'S

SAWAN AYA RE

WRITTEN, PRODUCED & DIRECTED BY:

KISHORE SAHU

Starring :

RAMOLA - KISHORE SAHU

DAVID - MOHNA - SOFIA - RAMESH GUPTA - GULAB

PRATIMA DEVI - ANANT PRABHU - VILAS MOHBE

Now running to capacity houses, winning unanimous applause of both the Press & the Public!!!

SOME OPINIONS

"KISHORE SAHU'S **SAWAN AYA RE** is a school for directors . . . a great epic . . . a dynamic drama of human emotions. This picture must remain, for a long time to come, a glorious milestone in art and dramatic expression in the annals of film-making in this country."

—FILMINDIA.

"**SAWAN AYA RE** is a brilliant production, a shining credit to its creator as well as to the industry . . . excelling all that we have seen in almost twenty years of picture-going and reviewing . . ."

—THE TIMES OF INDIA.

"THE BEST PICTURE OF 1949."

—THE SUNDAY NEWS OF INDIA.

"**SAWAN AYA RE** points to a better future in our film industry . . . an entertainer of undoubted dramatic scope."

—THE BHARAT JYOTI.

"As a clever and counting showman SAHU has managed successfully to balance the lighter and the melodramatic ingredients, frivolity and purposefulness, box-office and the intelligentsia (always apt to judge h in terms of his genius) on a fifty-fifty basis."

—THE SUNDAY STANDA

"Our hats off to KISHORE SAHU—more arti like him would revolutionize our film industry. H a producer, director, story-writer and chief actor. see the touch of a genius in practically every sc while his charming personality pervades the whole fil

—MAR

"**SAWAN AYA RE** is KISHORE SAHU'S su one-man show. This man is undoubtedly a genius . has no equal in the Indian film industry."

—EVE'S WEEK

"KISHORE SAHU scores the greatest triumph his career in **SAWAN AYA RE** . . . a man of r genius."

—VARIE

"**SAWAN AYA RE** is our country's prestige p ture . . . will definitely help to raise the standard our country."

—SETH JAGAT NARA
(Jagat Talkies Distributo

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HINDUSTAN CHITRA

ow in the wake of the roaring success of their great emotional epic "Sawan Aya Re"—

HINDUSTAN CHITRA

OFFER YOU YET ANOTHER TREAT—

RIMJHIM

WRITTEN & PRODUCED BY :

KISHORE SAHU

STARRING :

KISHORE SAHU — RAMOLA

MOHNA - MUBARAK - JANKI DAS - ANANT PRABHU

MUSIC :

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Woes & Echoes

(This is the readers' forum—as and when space permi From the producer to the lay filmgoer, every one can wr to the Editor and ventilate his grievance. For every lett published in these columns, the publishers will pay Rs. 5 Letters should be signed and marked "Woes And Echoes Photographs of the readers will be published along with the letters, if convenient.—The Editor.)

THE JEWS EXPLAIN!

With reference to the note which appeared in "Bombay Calling" in the June issue of "filmindia" under the caption. "Red Rag to the White Bulls", the Central Jewish Board of Bombay has written to the editor as follows:—

"The remarks of Judas in his section "Bombay Calling" under the heading "Red Rag To The White Bulls" in your issue of June 1949 has been brought to the notice of the Central Jewish Board of Bombay.

Apart from the great resentment felt by members of the Jewish Community, my Board considers it inconceivable that any Jew whether Continental or otherwise would stoop to behave in the manner alleged by "Judas".

My Board would have treated the whole thing with disdain were it not that we feel that the attack of "Judas" on our Community has motives which go deeper than what is apparent on the surface.

I am therefore constrained to make the following observations:

At the outset, we venture to think that our feeling of resentment is shared by many other readers who are used to the high standard of your publication and are surprised at your giving space to an item like this in your columns.

Judas in his comment is opposed to India's National Flag "being handed over to film exhibitors" and suggests that its display be reserved for ceremonial occasions. Surely this view point could have been communicated to the reader without a vituperative attack on a particular section of a certain community.

There are very few Continental Jews left in India, barely a total of 600 spread all over this vast subcontinent. Where has Judas acquired the ability to decide at a glance whether any particular cinema-goer—his "white bull"—is a Continental Jew, not an Italian, French, Greek or some other Continental gentile, or even a very much non-continental American for that matter? What proof has he got that the "crowd" he saw walk out of the Metro "with lofty contempt" at the sight of the national flag consisted of Continental Jews, or even contained any Continental Jews at all?

Judas is quite right when he mentions that "Jews should be the last people on earth to insult India's National Flag". But why must he follow up this sentence by the totally unwarranted statement that the Continental Jews had "become ungrateful" and were biting "the very hand that had fed them"? Does your JUDAS wish to imply by the "Nemesis of their past" having "caught up with them", that the Jews were "hounded out of their homes" because of their past record.

If anywhere in the columns of "filmindia" a similar statement appeared regarding the Hindu refugees from Pakistan, who are not more guilty of being driven out than the Jews were in Europe, Filmindia would probably face a storm of indignation. Yet where a minority of a few hundred is concerned, truth seems to be a negligible commodity.

To the best of our knowledge there have been no disorders in any cinemas so far due to the National Flag being disregarded. Hence JUDAS' remark about "one day there might be murders" is poir unless it is meant as an incite for violence, something which s is not in keeping with the n standard of FILMINDIA.

We cannot help feeling JUDAS would have thought it twice or thrice before makin similar slanderous attack on other group of foreigners. Is t some purpose, some ulterior m in striking at a small group of pe who have suffered more than body else at the hands of the "W Bulls"?

Whatever the answer to this q tion may be, there is an even r serious aspect. For argument's let us assume that it was a C nental Jew whom JUDAS h mutter: "What the hell are t idiots standing for an idiotic t like that?" What gives JUDAS right of attacking a whole grou people for the bad behaviour o individual? India's National ernment supported by all progres and enlightened elements in I and all over the world is tryin uproot this very evil of commu ism which your JUDAS is tryin propagate, this very habit of th ing in terms of communities inst

You can't blame Jeevan wearing that funny shirt-front seeing that he has attract Kamini Kaushal in "Shabnam", a Filmistan picture.

dividuals, this very act of arous-
ommunal hatred for the alleged
haviour of one member of the
nunity.

u state that the views expressed
DAS are not necessarily yours.
however is not a question of
s". It is a question of editorial
y. It is the question whether
paper is to deal with matters
rned with film-land only or
ier it may be used for communal
n propaganda by your colum-
–or should we say calumnist—
e flimsy pretext of some alleged

incidents which are supposed to have occurred in the cinema after the show was over, without any connection to the film shown.

Hence we could not possibly be satisfied with any plea that JUDAS' views are not your own, and we are awaiting your explanation with interest. We reserve the right, however, to take any steps we may deem fit if a reply is unduly delayed and not satisfactory."

F. W. Pollack
Secretary.

The Editor's reply to the letter above is as follows:

"I beg to acknowledge your letter of the 13th instant. I congratulate you on the amount of irritation and threat you have managed to cram into four typed pages.

The incident mentioned in "film-india" was witnessed by me personally and the comments of "Judas" were written under my personal instructions. The responsibility is therefore entirely mine.

Whether I can spot Continental Jews or not is a matter that can be verified only by a public test. I have seen a lot of the world and met a number of people of different nationalities and also enjoy the privilege of having a number of Jewish friends. I have also studied the peculiar characteristics of many races and I have always thought that the Jews have more distinctive racial characteristics than others with the exception of the Negroid races. And yet I am not vain enough to think that my judgment is infallible.

Actually at the time of the incident at the Metro there were four Jewish gentlemen and two ladies. I had closely noticed this group during the interval as they stood near me in the lobby for smoking. If I see them again, I can easily identify the two ladies and a couple of men at least.

In my opinion the incident at the Metro was very unfortunate. Not only was this particular group of Jews in a hurry to leave the theatre but quite a large number of Indians and foreigners also rushed to the exits. This fact has also been mentioned in the article.

The article in question does not contain any malice against any particular race or community nor does it preach any racial hatred. It is a pure and simple comment on an unfortunate incident.

Instead of asking me for an explanation and thereby betraying a certain amount of aggressive inferiority-complex and some racial hyper-sensitiveness. you ought to have issued a general circular to your community and pointed out to its members. particularly to the foreign contingent, the virtue of respecting India's National Flag which, in common with others, belongs also to your community. That, in my opinion, would have been the proper course.

Drawing crowds at **SWASTIK**

The comment in "filmindia" is absolutely well-meant and does not in any way bring the whole Jewish race into contempt. It is always the few who compromise the fair name of any community and I think it is the duty of institutions, like yours, to improve these few in the general interest of the community.

I do not propose to answer your letter paragraph by paragraph as a lot can be said on both sides but doing so will only lend bitterness to the whole affair.

In fairness to your community I am quite willing to publish your letter and my reply to it in the next issue if you let me do so before the 17th instant. After that it can go in the August issue.

Personally, however, I do not advise this procedure as other readers are likely to take up the subject and turn it into an unpleasant controversy which, with filmindia's country-wide circulation, won't be a good advertisement to us all, as Indian people, irrespective of our different religious and racial creeds.

If the explanation given above does not satisfy you, you are at perfect liberty to take whatever steps you deem fit.

In the meantime permit me to lodge a protest against the offensive tone of your letter which, I am sorry to observe, does not do justice to the proverbial wisdom of the Jews.

Permit me to quote here your own proverb: "When the wise is angry he is wise no longer" (Talmud)".

Baburao Patel

(No further correspondence about this affair will be entertained from the readers. Editor.)

DIRTY WORK!

"In spite of so many protests published in "filmindia" against the exploitation of Gandhiji's name in the show business, some film folks have not yet stopped this unholy practice.

"The other day I saw in Madras, at all prominent places, big film posters displaying the picture of Gandhiji raising both his hands and calling on the people to go to see a Tamil film named "Nalla Thambi", in which our Madras buffoons, Krishnan and Mathuram, are featuring. The picture is being shown simultaneously in three theatres in the city. Thus the picture of Gandhiji is exploited to induce the people to see this comic film; consequently the three theatres are running to packed houses and reaping a bumper harvest.

"What do you say to this?"

A. Najmunnisa Begum.
MELVISHARAM.

SOLDIER'S PROTEST!

"I have read your article an 'Appeal to General Cariappa' with great interest. I have also had occasion to see the picture which provoked you to write this article.

"I do not know what the General has to say about it. Nevertheless please accept our best wishes in your campaign.

"Soldiers are the greatest asset of a free country. Such scandal as portrayed in these films will make no difference to us. We shall go on doing our duty. But remember ridiculing true men is a risky game. Let them take a warning in time.

"For not only is there a possibility of the foreigners laughing at us, there is a probability of our own men being misled.

"I hope your appeal succeeds".

2/Lt. R. N. Sahgal, R.I.A.
JHANSI.

"MELA! MELA!"

"The other day my misfortune took me to see 'Mela' and I was greatly shocked to see the distorted portrayal of the chivalrous qualities of our Fighting Forces through the characterization of Maiku (played by Jeevan). His lean and lanky figure, his tottering gait, his round about references to the starvation meals supplied to our recruits in the military and other monkey antics devoid of all etiquette, discipline and decency are a very bad and serious reflection upon the glorious name and traditions of our world-famous men-at-arms.

"The depth of demoralization to which he sinks and the deceitful part played by him in striving for the separation of the two lovers are simply abhorring and are a blot on the fair, noble and dignified status of our soldiers.

"Mr. Patel, how harmful this painting of character of our military Jawans can be to our 'Join the Forces' campaign and what impressions such portrayal creates on the minds of our younger generation and future warriors, can only imagined rather than describe

DELHI. *Prakash Sha*

ANOTHER SOLDIER' PROTES

"In May issue when I read article, under the heading "Ap to General Cariappa", I was re wondering as to how you got time to write something in def of your own soldiers, because th the first time, since I started rea "filmindia", that you have wr something for soldiers. Well, Patel, I thank you whole heart for this favour.

"At the same time I would lik say that one article will not a our producers. They need a g hammering. Our producers ca go on slandering and disgracing Jawans, who play with death smil ly for their country and for the sa of millions. But who is to be bl ed for all this? Well I can loudly, the Censors. They are people who allow this slanderin soldiers by passing such pictures

Jem. V. Sagar Walters Au
JAMMU.

DAMN DIRTY

"In old times filmgoers used retain a counterpart of the ad sion ticket whilst entering the a torium.

"But nowadays so many cin hall proprietors of Andhra (especially Guntur and Bezwa have been adopting a different thod. They take the entire ticket w out giving us a counterpart and a collecting a number of such tick they sell the same for the sec show. In this manner the gov ment lose the tax and the distr tors lose much of their daily col tions.

"What do you think of this d business?"

GUNTUR. *P. R. Mol*

TAKE IT, PANDIT INDRA!

"In Gemini's 'Chandralekha', t are songs which smack of rank giary on the part of your fri Pandit Indra. whom you regard one of the best writers of the industry.

"His 'Saanjha ki bela, jiya ak is an imitation of 'Saanjha ki b panchhi akela' of Bombay Talk 'Jwar Bhata' and his 'man bhawa sawan aya re' is the same as "Bandhan",

"Is it not a pity that these writers ould have to stoop so low to earn eir living?

"If these poets are bankrupt of eas and have no originality left them, self-esteem demands that y should quit the precious film ilustry.

"Kindly convey this message to l Indra".

WA. *A. P. Shukla.*
Asst. Director of Education.

KICK THEM NEXT TIME!

"A few days ago at the end of show of "The Last Days of Pom- i" at Odeon, New Delhi, I was prised to find an Anglo-Indian uple rushing out when the National ag was flashed on the screen.

"These very people under the itish regime used to stand in res- t when 'God Save the King' was yed at the end of the show. Now t they have been enjoying equal hts for the last 20 months and l they are not prepared to res- t the flag of the country, why ould they wish to remain in India? l is high time that they shift to a untry whose flag they actually eem".

W DELHI. *Maharaj Krishan.*

TOO BAD, JAYANTILAL!

'We have a theatre in Bangalore led the Prabhat, which since its ning a decade ago has maintain- a very high standard of efficiency al cleanliness. It can boast of ing the best of seating arrange- nts and the best of comfort. Many new cinema has been built in galore after that but none has ched the excellence of Prabhat, nks to its slick and efficient man- ment.

'Recently a defect is seen in the nagement of this cinema. The oklet of the picture running at theatre is sold at a price higher n that printed on the booklet. ereas all the other cinemas sell booklets at the printed price. it urprising to find the management Prabhat careless about such a ial matter. I must have lost over ouple of rupees owing to the ex- s amount charged by those who responsible for the sale of the klets in the cinema. I request . Jayantilal Thakore of Famous tures, under whose management theatre is being run, to look into the matter and put an end to this bad habit which is spoiling the fair name of the cinema".

V. K. Fazlur Rahman.
BANGALORE.

ASK ANOTHER!

"Reading about the treatment meted out to our films in Pakistan one feels strongly that Indian producers should stop forthwith sending for exhibition our films to that country. There won't be much to lose financially by doing so.

"Taking inspiration from the fact that in Pakistan proceeds of 'Mela' and 'Pugree' were donated to the Red Cross Fund, we should donate, in turn, the entire proceeds of 'Sachchai' and 'Heer' (produced in Pakistan) if and when released in India to the Gandhi Memorial Fund.

"I do not think that Pakistan will object to this noble cause".

SIMLA. *Sohan Sharma.*

PAYING THE GROCER!

"While complimenting you on your comments on the film 'Actress' (filmindia, April 1949), I feel that it is really regrettable that a person like K. A. Abbas should write such a story to be presented on the screen. We did not expect that after all those progressive articles (specially those we see in some weeklies) he would give us such stuff. The story is so fantastic, so grotesque and so odd that we are at a loss to understand what he actually wants to convey to the masses."

PATNA 6. *Jayant Kr. Mohapatro.*

PLEA FOR PIPERS!

"Apart from the existing un-business like practice of raising the prices of cinema tickets while a popular picture is running at the particular theatre, the new Liberty Theatre has added one more hardship to the middle class families by charging full tickets even for babies who may be a few months old. This new rule of insisting on tickets for children and babies in arms who do not actually occupy any chairs, indirectly amounts to doubling the rates of admission, since every Indian family invariably carries on an average two children. No other theatre in Bombay or elsewhere has so far charged for small babies nor are they justified in doing so as long as their sitting accommodation is not affected in any way.

"Perhaps the proprietors of the Liberty do not realize that due to this practice they are likely to lose the patronage of several middle class families who simply cannot afford to pay for themselves and their children. Or do the owners of this theatre deliberately wish to keep away such families as cannot afford to keep baby sitters at home, by imposing a Baby Tax on them?"

BOMBAY. *F. H. Pardasani.*

Manorama objects to that Burma cheroot in Wasti's mouth and no wonder if you know what it smells like. All this and more in "Lachhi", a social story of Kuldip Pictures.

HERE IS AN EPOC

And

YOU HAVE NOT SE

Unparalleled in STORY
SUSPENSE, TREATMENT & MUSIC

Shanti Lokchitra

Gop

Written Produced & Directed by

MAHESH KAUL

Executive Producer: **B. K. AGRAWAL**

Music: **NINU MAZUMDAR**

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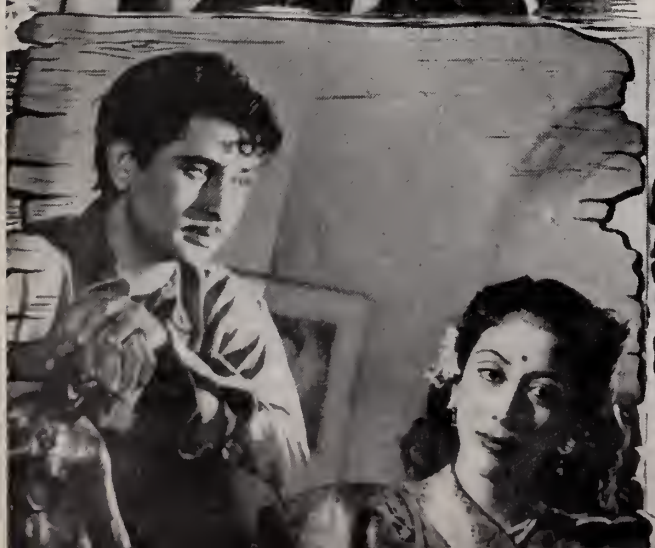

KING DRAMA OF LIFE

ge

LIKE OF IT BEFORE

IT'S Not the Story of LOVERS
But of LOVE !

lath

Starring :

RAJ KAPOOR

PTI MITRA ★ LATIKA ★ ANWARI
★ BABY ZUBEIDA

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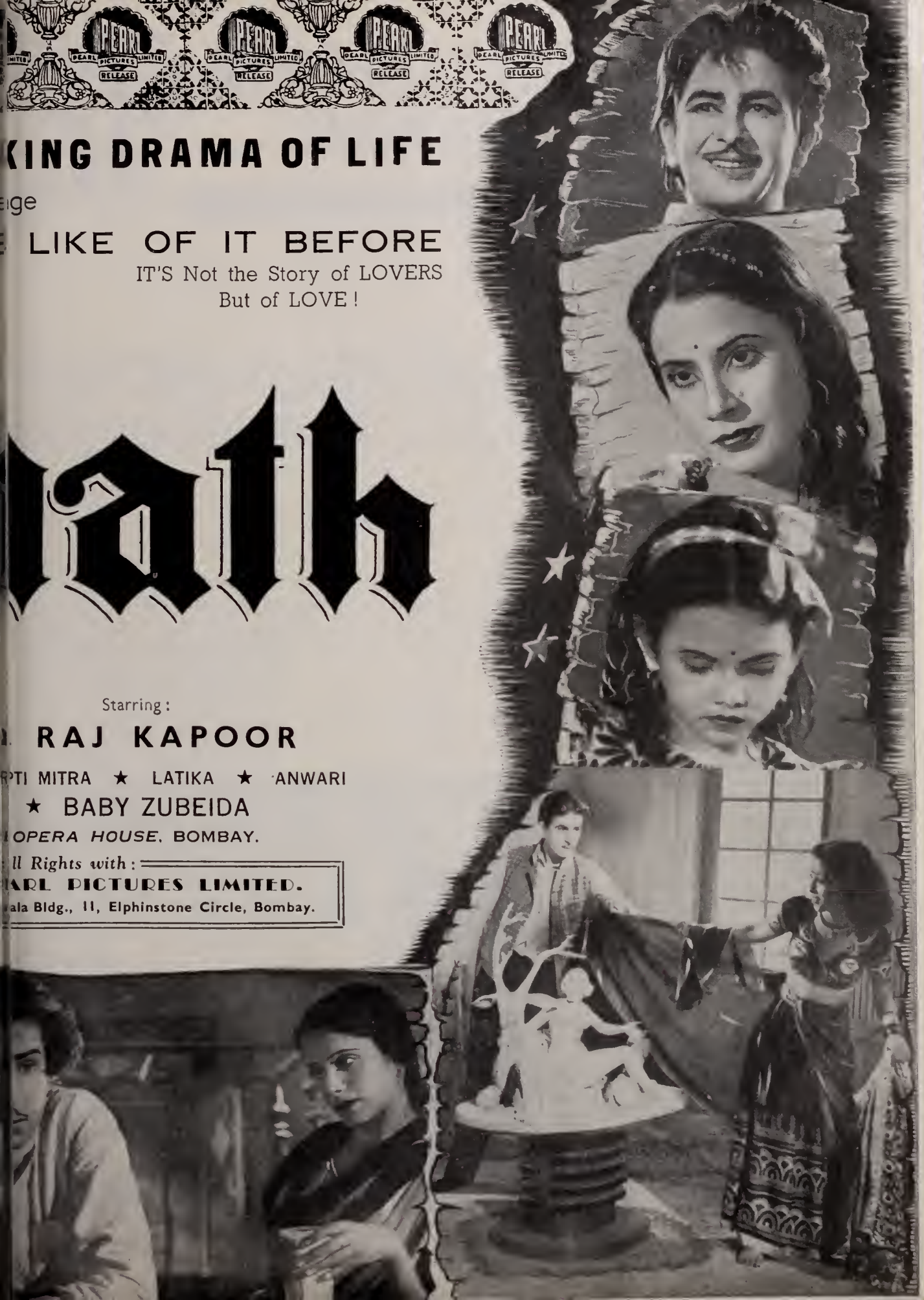


PICTURES IN MAKING

JAGAT PICTURES (Bombay)

Running at twenty-five different stations all over India and Pakistan, Lala Jagat Narain's "Sunhere Din" has proved popular with all types of filmgoers. With good performances from stars like Nigar Sultana, Rehana and Raj Kapoor, it is no wonder the masses are flocking to see it. "Shair", their next, dealing with the life and loves of a poet promises to be another interesting picture. The cast consists of top-liners like Kamini Kaushal and Suraiya, the hero being played by Dev Anand.

FILMISTAN LTD. (Bombay)

Producer S. Mukerji is working at a feverish speed to complete "Shabnam" scheduled for an early release in Bombay. "Shabnam" stars the romantic screen team of Kamini Kaushal and Dilip Kumar and deals with the Burmese refugees who came here during the war. "Samadhi" starring Ashok Kumar and Nalini Jaywant and directed by Ramesh Sehgal is more than half completed. Meanwhile director Santoshi is busy picking out gags for his ambitious musical "Sargam" starring Rehana. And Najam Naqvi has completed the script work for his next directorial assignment.

FAMOUS PICTURES LTD. (Bombay)

"Bari Bahen" has again done the trick. The long queues day in and day out, outside the Imperial, Bombay, testify to the box-office popularity of "Bari Bahen". This probably explains the ear-to-ear smile worn by Producer Baburao Pai these days. At the studios two pictures, "Hamari Manzil" featuring Nirupa Roy and Prem Adib and "Galyachi Shapath" (in Marathi) are more than half-way through. Producer Pai is now busy planning the production of a classic picture on the life of Swami Ramteerth, one of India's noblest saints.

HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda's pride picture "Singaar" is awaiting release. All reports about "Singaar" have only made filmgoers more anxious to see it. With a sensitive artiste like Madhubala, Suraiya and Jairaj, "Singaar" has every chance of mass appeal. Meanwhile, "Mehfil" is ready to go to the sets.

NATIONAL THEATRES (Bombay)

The always-enterprising K. Asif, has taken charge of the Amar Studios, Dadar, to enable him to do the shooting of "Hul Chul" as smoothly as possible. The Amar Studios have been christened Rang Mahal Studios and let us hope with this changeover, a new cycle of good motion pictures starts. Producer-director Raj Kapoor is also completing some scenes of "Barsaat" in these studios.

HINDUSTAN CHITRA (Bombay)

"Sawan Aya Re" written, produced and directed by Kishore Sahu is still going strong at the Krishna. Always known for his novel approach in writing story and dialogue, Kishore has gone up in the estimation of his film fans by giving an original treatment to an otherwise ordinary plot. Apart from the the histrionic talent of the dif artistes is fully utilized and perhaps adds to the emotional tents of "Sawan Aya Re". Si side, Kishore is now working o script of "Rim Jhim" starring self and the talented Ramola.

RATAN PICTURES (Bombay)

"Char Din" directed by one o most popular directors, M. S is doing good business at the Bombay, where it is drawing p houses. The highlights of the ture are the photography an enterprising shots taken by di Sadiq. "Char Din" stars Su and some of the tunes sung b are reported to have become po

FAVOURITE FILMS (Bombay)

Directed by Mohamed Hussai starring Shyama, Gulnar, the g ful Cuckoo, comedian Bhagwa debonair Arvind Kumar, " Lekha" has made good progre the Rang Mahal Studios. O the attractive features of the p is its lilting music. Distri

Curio collecting must be Pandit Nehru's hobby, the way he brought t Kashmiri musicians all the way from Srinagar to New Delhi to entertai members of the Constituent Assembly. It is altogether another story that n members slept through the performance.

Lulla is considering carefully e umerous offers which have been c ed for the territorial rights of p Lekha".

A MAHAL PICTURES LTD. (Bom-)

th the ever-fresh beauty of m and the catchy music of had, filmgoers seem to have lured into seeing "Chandni " which is doing excellent busi- at Calcutta. In Bombay, Chan- Raat" will be released at the newly-constructed, air-conditioned Liberty when its turn comes. In the meantime, "Ajeeb Larki" starring beautiful Naseem is making steady progress on the sets.

SHAHIN PICTURES (Bombay)

Produced and directed by S. M. Nawab, "Khel" promises to be something different in the field of motion picture production. With a story by Zia Sarhadi, music by Sajjad and the vivacious Nigar as the heroine we may not be far wrong.

Two Box Office Hits!

NOW READY FOR RELEASE

Now on the Sets at the Central Studios

BASANTI

Starring:

Nirmala — Nayan Tara — Jawahar Kaul — Kesari — Shyama — Kanta Kumari — Janaki Das and Randhir — and many new faces.

—★—

Producer-Director
R. D. PAREENJA

Story, Dialogue & Songs:
Aziz Kashmiri

Music:
Gulshan Shafi,
Aziz Hindi, Vinod.

World Distribution rights controlled by:
R. D. PAREENJA, Managing Director,
New Bombay Theatres Ltd.,
East & West Building, 55 Apollo Street, Fort, BOMBAY.

SHREE RANJIT MOVIETONE (Bombay)

"Bhool Bhoolaiya" featuring Zeb Qureishi and her sister Laila and directed by Taimur Behram Shaw is awaiting release. "Nazaara" directed by Prahlad Dutt is nearing completion.

O.S.S. PRODUCTIONS (Bombay)

Screenplay writer, Vajahat Mirza, is reported to have given a new twist to his story "Chilman" starring popular Rehana. Under Mirza's supervision, director Changazey is making "Chilman". Others in the cast are Pratima, Shanti, Madhok, Hamid etc. Messrs. Jagat Talkies Distributors have secured the rights for U.P., Delhi and East Punjab.

ALL INDIA PICTURES LTD. (Bombay)

Directed by Anant Thakur under the active supervision of Producer P. N. Arora, "Paras" has progressed fast and steady and is reported to have become a worthy successor to their popular picture "Pugree". The cast headed by Kamini Kaushal and Madhubala is in itself an attraction and you can always rely on these two sincere artistes to do their bit. In the supporting cast is Sulochana Chatterjee. Producer Arora has already disposed of the distribution rights for C.P. & C.I. and Bengal to Kapurchand and Co. and that of Pakistan to Kardar Pictures.

PEARL PICTURES LTD. (Bombay)

This company has secured the distribution rights of Shanti Lokchitra's "Gopinath", written, produced and directed by Mahesh Kaul and starring Raj Kapoor, Tripti Mitra, Latika, Anwari and Baby Zubeida. The music is in the hands of Ninu Muzumdar.

INDIAN PRODUCTIONS (Bombay)

With his wide and long experience of films, Yakub, our popular character actor, seems to be using this knowledge in directing and producing "Aeye". A good bit of shooting of "Aeye" has already been completed in the Eastern Studios. "Aeye" stars Sulochana Chatterjee, Nigar, Masood, Sheela and Yakub himself.

GOEL CINE CORPORATION (Bombay)

Their maiden production entitled "Ankhen" is ready to go to the sets. "Ankhen" has a good cast consisting

of Nalini Jaywant, Yashodhara Katju, Yakub and Bharat Bhushan.

VARUNA FILMS (Bombay)

Producers G. A. Thakur and K. N. Kapur have made headway with "Roomal" starring Nargis, Rehana, Jairaj, Indu, Jeevan, Badriprasad and dancer Cuckoo. "Roomal", as the name indicates, seems to be the keynote in the story and let us hope that our painstaking director Ramchandra Thakur adds a few emotional touches in his direction.

SUPER PICTURES (Bombay)

Producer-director Aspi is in earnest about "Sipahiya", the way we see him rushing on the sets. With a sensibly chosen cast consisting of Madhubala and Yakub, lyrics by Hasrat Lucknavi and music from C. Ramchandra, director Aspi might well succeed in making "Sipahiya" one of the best pictures of 1949.

HIMALAYA PICTURES (Bombay)

Lt. Col. Drona Sumsher Jung Bahadur Rana, the chief executive of the company, has disposed of the distribution rights of their three pictures, "Nazrana", "Naaz" and "Nazakat" for Delhi, U.P., East Punjab and Bombay. Director Jagdish Pant is reported to have made a good job of "Nazrana" and we can quite believe this of him with artistes like Kamini Kaushal and Geeta Bali to put the picture through. The other two, "Naaz" and "Nazakat" are in the script stage and will go to the sets soon. The lyrics are by Gopal Singh Nepali and the music by C. Ramchandra.

Recruit Sushil H. Dean of 330, Kitchner Road, New Delhi 4, is 20, 5'-8", knows Hindustani and can sing.

VANDANA PICTURES (Bombay)

Starring Raj Kapoor opposite charming Nalini Jaywant, director Jagdish Pant has made rapid progress with "Khoj". The story and dialogue are by Avtar Visharad, the lyrics by Gopal Singh Nepali. The musical score is given by K. C. Varma. The light side of the picture is looked after by comedian Gope and his screen partner Yashodhara Katju.

VANKALWALA PRODUCTIONS (Bombay)

"Jio Raja" featuring Agha, Prakash, Shanta Patel and Mumtaz and directed by Nari Ghadiali is more than half completed. The music for this stunt thriller is given by Nisar Bazmi.

MADHUBAN (Bombay)

Director K. Amarnath has gone ahead with "Surajmukhi" and with his love for serious work. he is bound to make a quick job of it. Producer Prashad has given him the necessary material in a picked cast consisting of Rehana, Shyam, Mumtaz Ali, Durga Khote, Gope and Yashodhara Katju. The music is by Husanlal and Bhagatram who often give catchy tunes as in "Bari Bahen" and "Pyar ki jeet".

NEW BOMBAY THEATRES LTD. (Bombay)

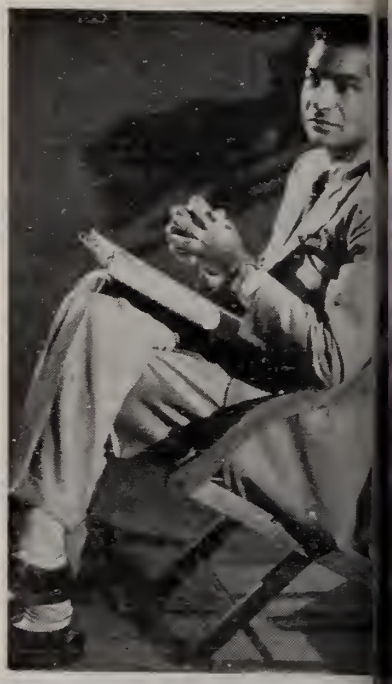
Producer-director Pareenja who is speed-crazy has completed "Tara" featuring Nayantara, Kuldip, Majnu and Jawahar Kaul. Added attractions of "Tara" are the dialogue and lyrics by Santoshi. Pareenja's next picture will go to the sets at the Central Studios shortly.

SHOREY FILMS (Bombay)

Producer-director Roop K. Shorey is busy directing the attractive Meena in "Ek thi Larki". Playing the role of the hero is Motilal and the supporting cast is led by Kuldip, I. S. Johar and Majnu, etc. The lyrics are written by Aziz Kashmiri and set to music by Vinod.

POPULAR INDIA PRODUCTIONS LTD. (Bombay)

After a long time Chaturbhuj Doshi is reported to have given an emo-



Producer-director D. D. Kashya Famous Pictures is having a rare of luck, having given us "Cha "Nargis" "Aaj ki Raat", "Pya jeet" and now "Bari Bahen"—all office hits.

tional story with plenty of appeal in "Ma ka dil". Prod Jawahar Lal Chaturvedi has eng director S. M. Yusuf and stars Paro, Ullhas, Sharda, Kuldip Mirza Musharaf to add spice to ka dil". While the lyrics are Abid Gulrays and Moti, the m is by Hansraj Bahel and D Khan.

VARMA FILMS (Bombay)

"Patanga" starring pretty N Sultana, Yakub and Gope has nearly completed at the Fan Studios and there is a rush for distribution rights. Two other tures planned are called, "Ek Na and "Sagai". "Ek Nazar" has li Rehana as the heroine and C. F chandra to give music. The d tion is by H. S. Rawail with ly and dialogue from Rajendra Kris

HIND KAMAL PICTURES (Bomb

Their maiden picture ca "Kamal" stars Surendra opp Nayantara. Others in the cast Madanpuri, Mohana, Munshi K jar, Lalita Rao etc. The stor written by Y. N. Joshi. Pop lyric writer Gopal Singh Nepali composed the lyrics, set to musi S. D. Varma.

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K.ASIF'S
HULCHU
हलचल
Starring
★ NARGIS, SITARA &
★ DILIP KUMAR
Directed by
S.K.OJHA
Photography
V.N.REDDY
Screenpla
HASR